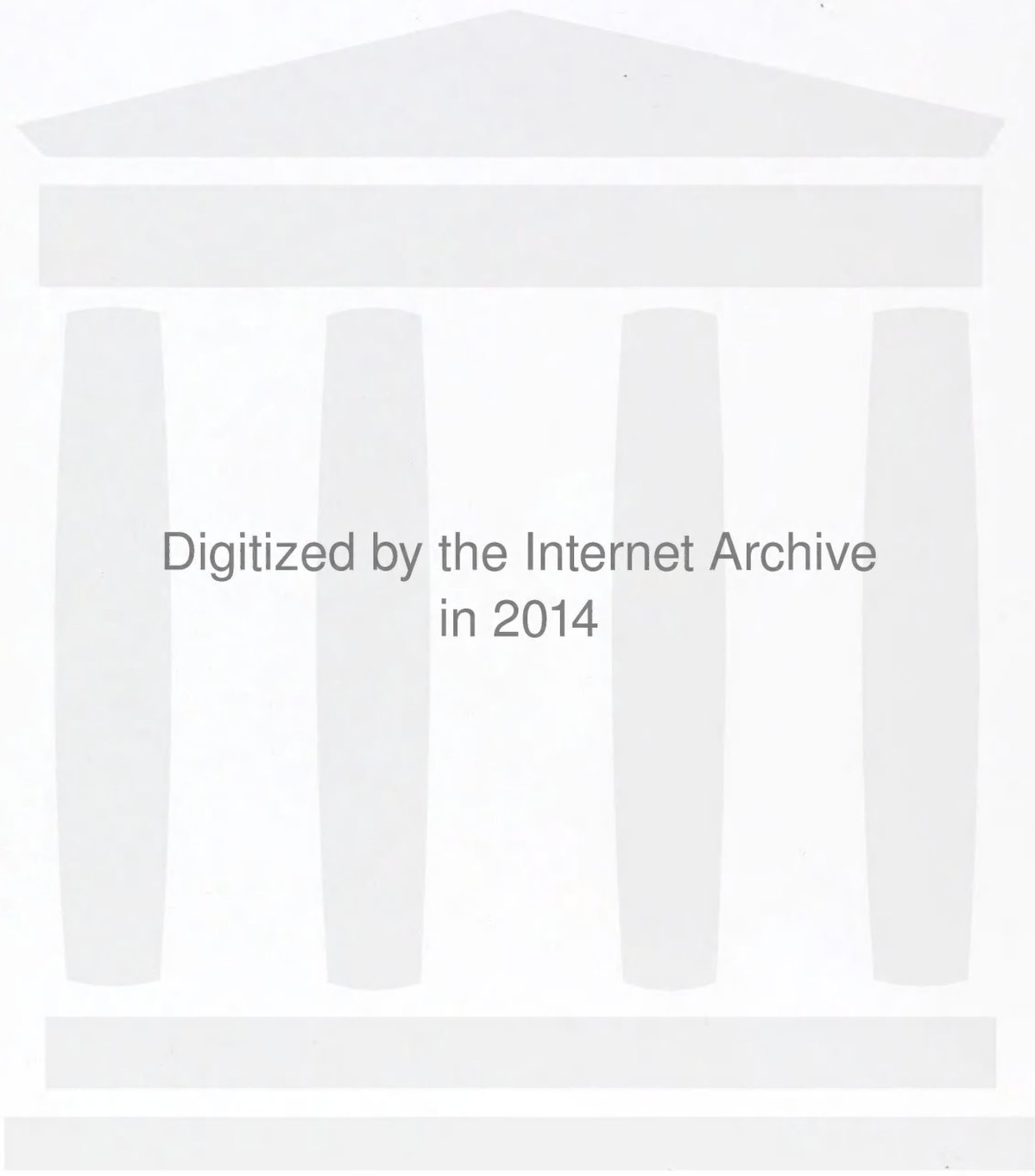
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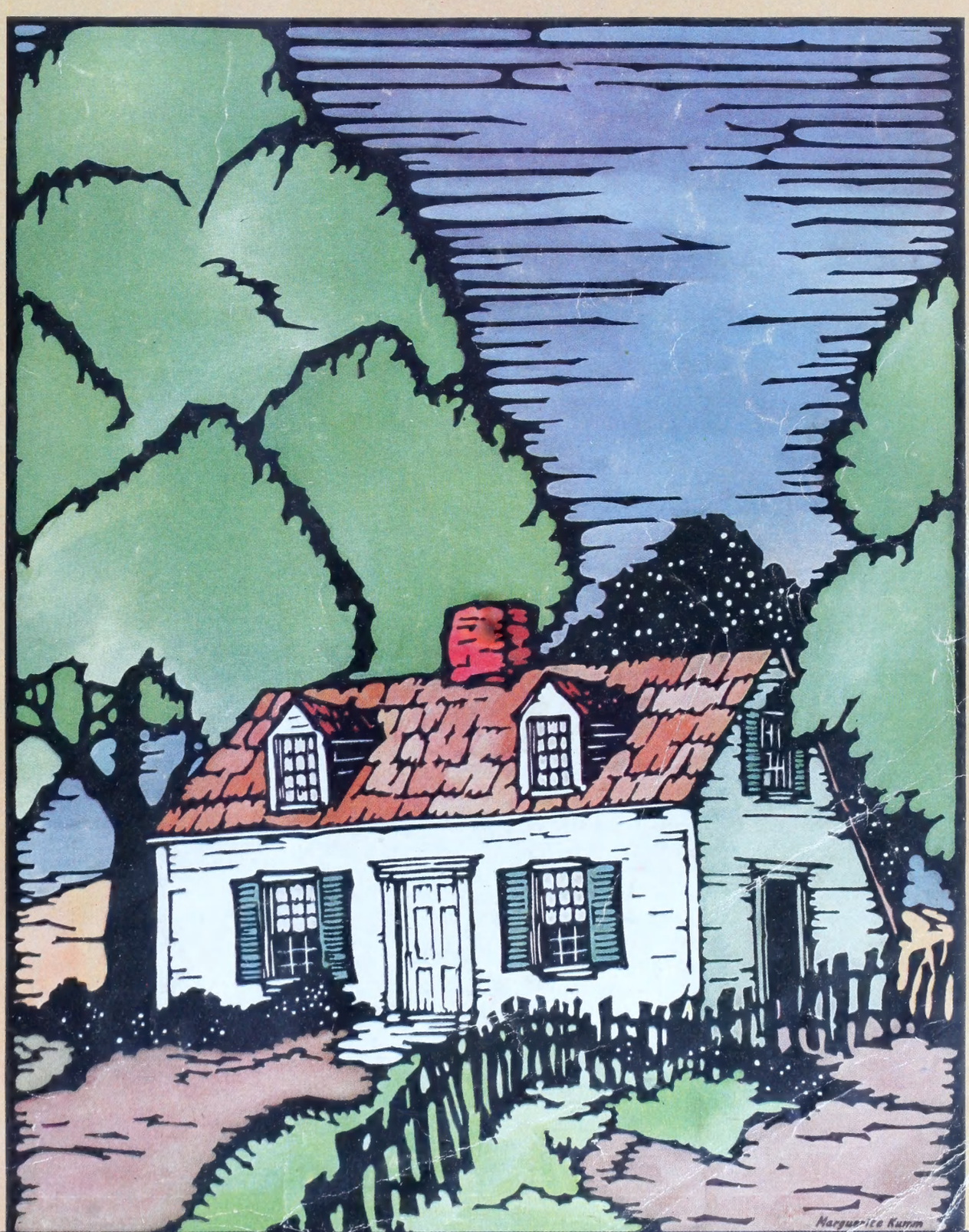

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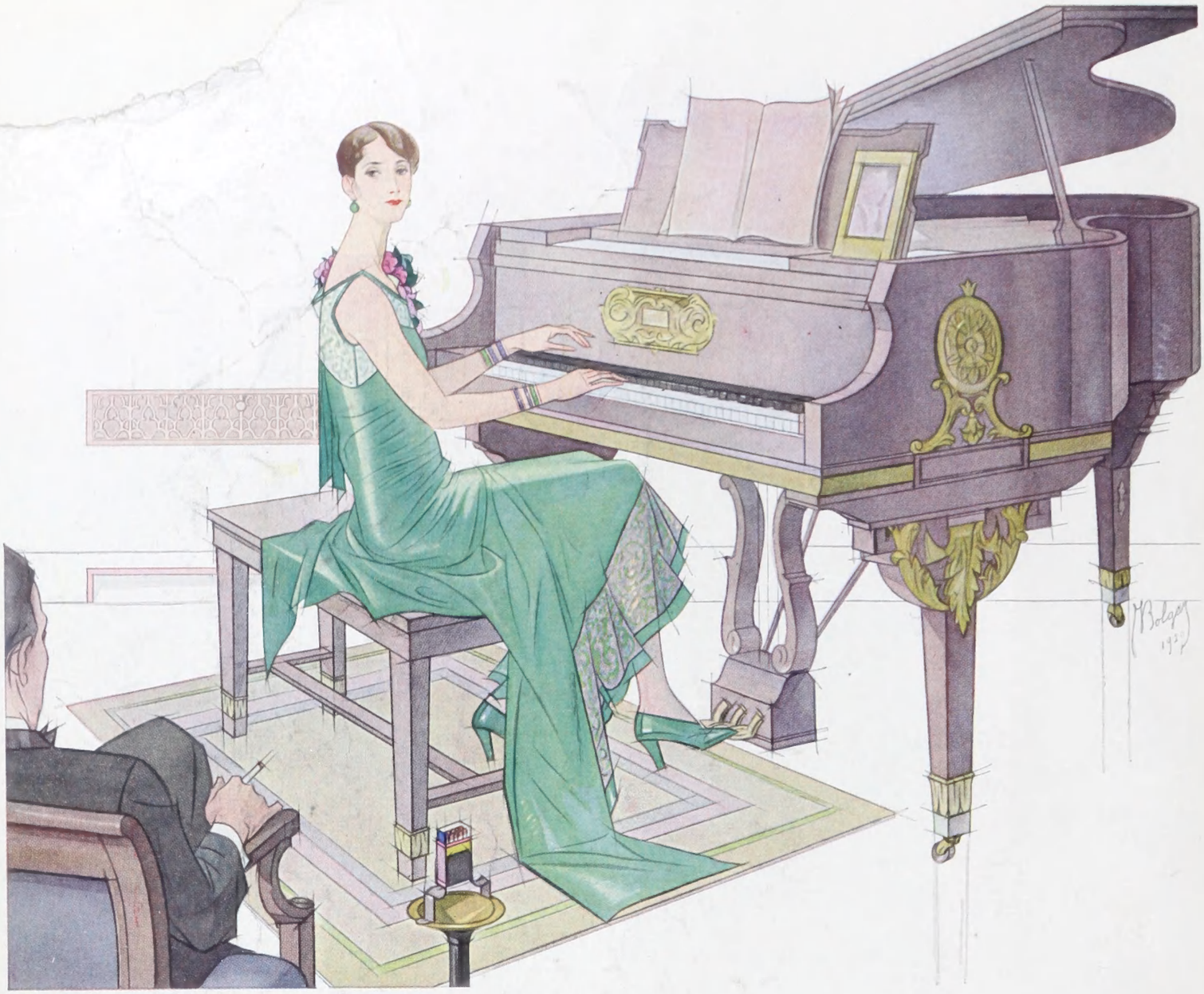
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THE HOUSE BEAUTIFUL, July 1930, Vol. LXVIII, No. 1. Published monthly. Publication Office, 10 Ferry Street, Concord, New Hampshire. Editorial and General Offices, 8 Arlington Street, Boston, Massachusetts. 35¢ a copy, $3.00 a year; foreign postage $1.00. Entered as second-class matter June 20, 1916, at the Post Office at Concord, New Hampshire, U. S. A., under the Act of March 3, 1879. Printed in the U. S. A.

"And brass pipe *isn't* expensive

Look at the figures!"



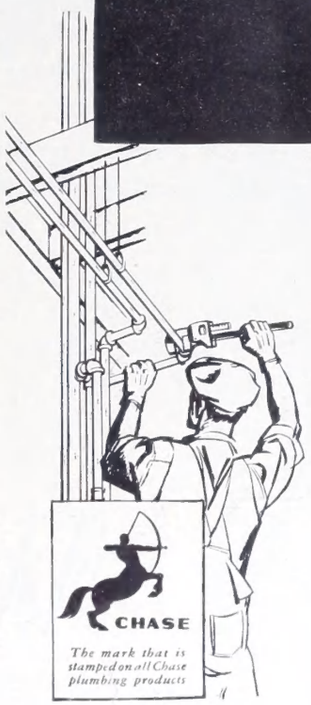
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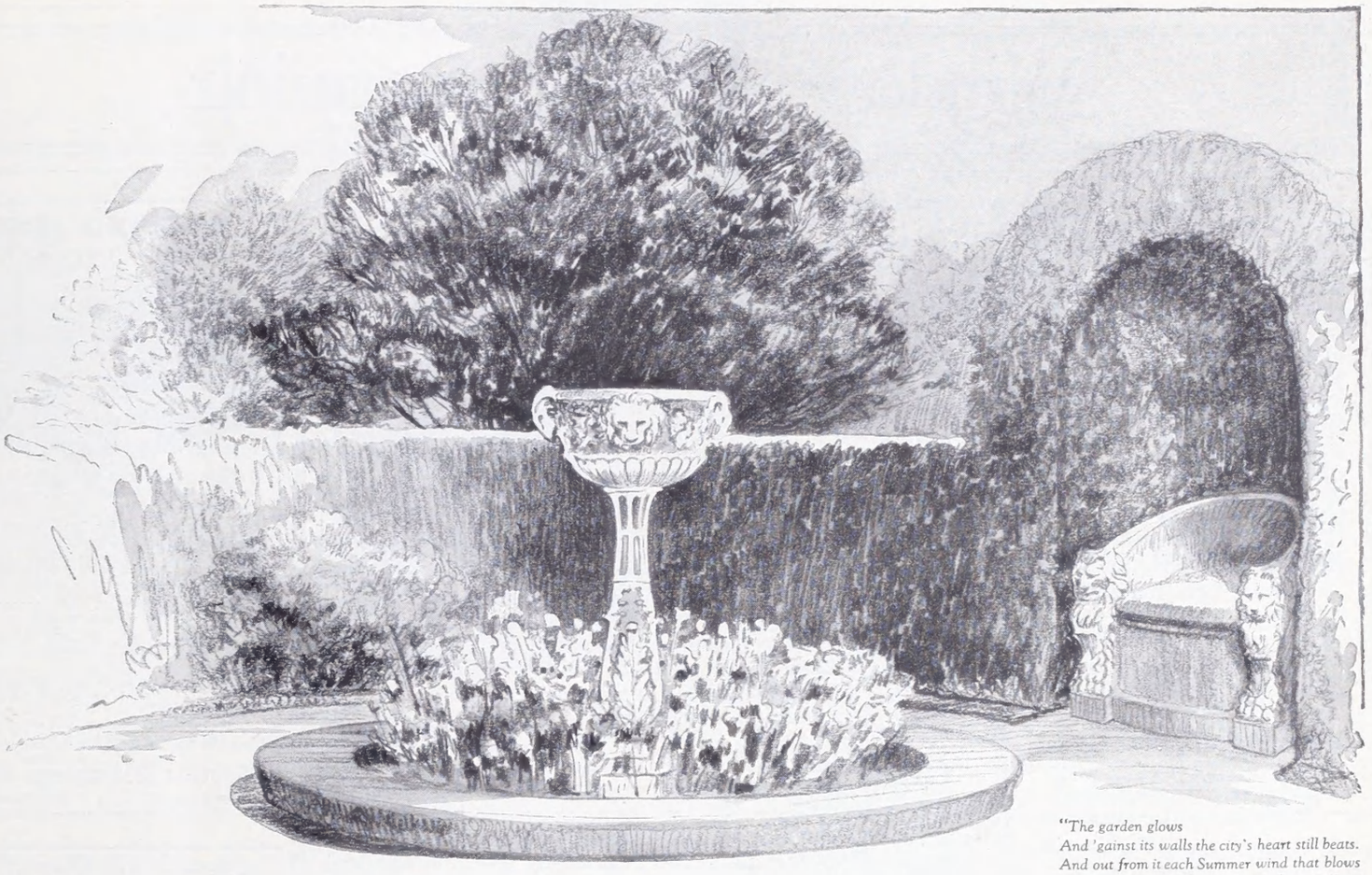
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From ye mirror, learn ye years,
But length of life learn from flowers,
How short our time appears.

Sundial—17th Century

WM. H.



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And 'gainst its walls the city's heart still beats.
And out from it each Summer wind that blows
Carries some sweetness to the tired streets!"
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IN RECENT YEARS, there has come a remarkable revival of the formal garden. Indeed, in the world's history, the art of horticulture has never before reached its present state of perfection.

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IN spite of the present-day popularity of colored glass for any and every occasion, clear crystal stemware still holds its own, and for use day in and day out there is nothing which proves quite so satisfactory. The combination of crystal glass of good design at a reasonable price is not always easy to find, and consequently the glasses shown in Figure 6 may be considered a first-rate 'buy.' The illustration cannot show the excellent quality of crystal of which these glasses are made, but it does give an idea of their attractively simple design and the smart effect they would give to a lunch or dinner table. The goblet stands $7\frac{3}{4}$″ high, the footed tumbler, holding eight ounces, stands $5\frac{1}{4}$″ high, and the sherbet glass 4″ high. One may also order footed tumblers holding twelve ounces and champagne glasses which in law-abiding households may safely be used for fruit cocktails or white grape juice. The price of the large-size footed tumbler is $8.50 a dozen. All the other glasses cost but $8.00 a dozen. These prices include careful packing and shipping to any part of the country. — HARLOW H. HALLIDAY, *61 Charles Street, Boston.*

WHETHER or not you are pining to embark upon a modern room, don't you really like the direct and unadorned simplicity of the table in Figure 7, and don't you like the interesting contrast in tone and texture of the bakelite top and the chromium-plated metal-tubing legs? If comfort, convenience, and beauty of proportion — in whatever order you wish to list them — are what count toward building up a satisfying ensemble, then this table passes the acid test. No damp and sticky glasses, no leaky vase, no carelessly dropped cigarette, can permanently mar the soft dull blackness of the top, while no



FIG. 6

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on your own lawn



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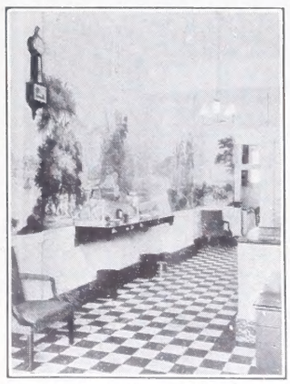


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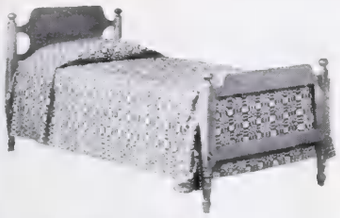


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idly swinging foot can either chip the chromium legs or tip the table. It is 21" in diameter and 18" high, or about even with a chair



FIG. 7

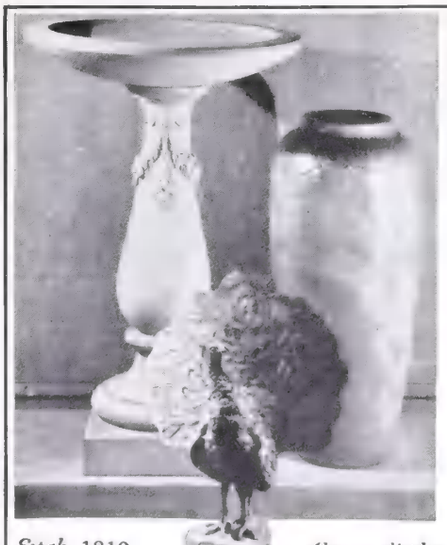
seat. Just as in the past few years we have been buying wrought-iron tile-topped tables for those varying in-front-of-the-sofa uses, so now this new type of table seems to be fitting into the scheme of things in much the same way. The price of this is but $53.50, packed to send by express collect. With a top of light natural maple, which is most attractive, though not so practical, the price is the same. — ESTHER MARKHAM, *19 West 8th Street, N. Y. C.*

IF you have a treasured garden and some favorite young children as well, it is a pretty good idea to supply the latter with a well-equipped play yard just as a protection to the former. And a marvelous 'de-pepper' to take care of that bewildering energy is shown in Figure 8. It can be fastened over a clothesline bar, to the garage door, or in the barn on rainy days. It takes but a moment to fasten the rubber-covered tongs so that they are strong and safe for 350 pounds. There are three attachments, — the swing, the bar, and the rings, — any one of which can be attached and detached in an instant. A simple



FIG. 8

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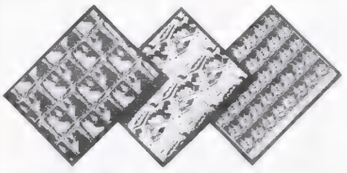
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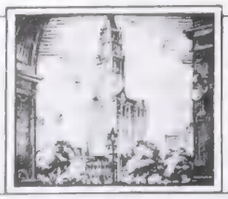
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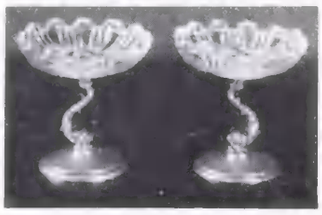




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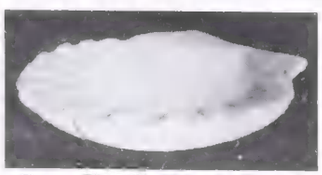
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THERE is something very attractive about glass plates at any season of the year and especially during the summer months when they give a cooler effect on a well-set table than either china or pottery. They seem particularly appropriate for crisp salads, and the plate shown in Figure 9, with its large lettuce-leaf design, is obviously meant for this purpose, although it would make an almost equally charming background for cold desserts. It comes in two colors, green and amber, but for summer use the lovely shade of rather pale blue-green is sure to make a stronger appeal than the distinctly warmer tones of the deep amber. These plates are so reasonably priced that they could well be added to the pantry shelves of the simplest summer home, and so attractive in color and design that they would be a welcome addition to even an elaborately stocked butler's pantry. The plates are 8" in diameter and cost $7.50 a dozen, which includes express charges in New England. Elsewhere express will be collect. — JONES, MCDUFFEE & STRATTON, *307 Boylston Street, Boston.*



FIG. 9

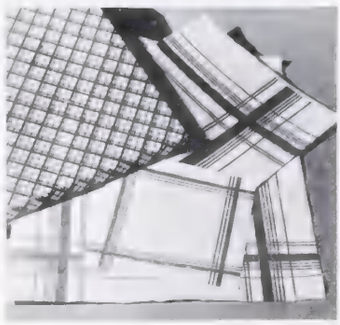


FIG. 10

SO fast do our ideas change that no longer does one look askance at paper napkins when used for hot-weather country meals. About tablecloths we have gone more slowly, but with these jolly place and glass mats, which, with the napkins, form a set, Figure 10, our last prejudices are swept away. The napkins, 14½" square, are a substantial creamy crêpe paper with dashing striped borders in bold blue, red, green, or orange. The place mats, 12" x 8", and the small 4" squares are made of a stiffer, thoroughly opaque cream paper with borders like the napkins. With informal pottery and colored glass they make a delightfully cool and practical table setting that creates no laundry problem. The napkins cost $1.35 a box of fifty. The larger mats, 10"



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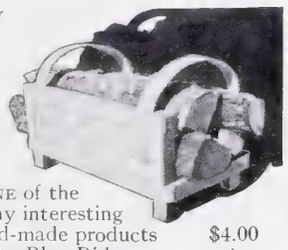
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x 18", and the small ones, 5" square, come 24 of each in a box for $1.10. Prices are postpaid. — AMY DREVENSTEDT, *31 East 10th Street, N. Y. C.*



FIG. 11

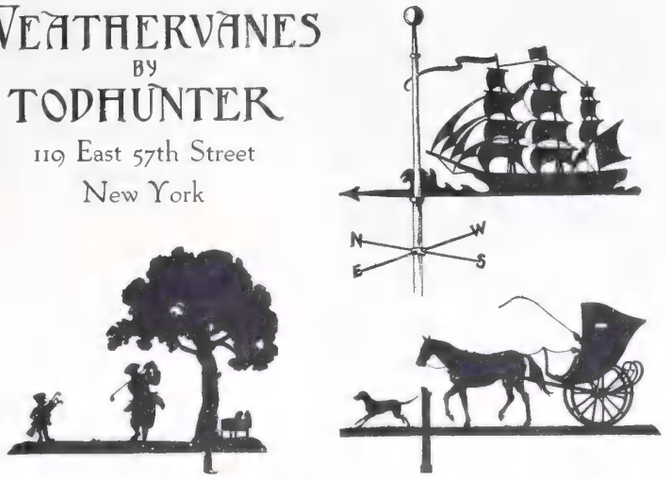
THE sun, we all know, is very beneficial with its violet rays, but it is something we can get along without when trying to read or write or sew. Half the pleasure of working out of doors is taken away by the fact that you must move your chair every fifteen minutes or risk ruining your eyes with glare. In Figure 11 is a contrivance that will rid you of such discomfort, for it fastens on your chair back and holds either a large sun umbrella or a parasol, as shown. The picture is, of course, too small for you to see just how it works, but it turns north, south, east, and west, backward and forward, so that you can adjust the parasol at any conceivable angle just by moving the handle. This gadget is made of aluminum and, postpaid, costs $7.50. The Italian sun umbrella is of red cotton, gayly striped at the edge, with a bamboo handle. Delivered to you, it costs $6.75. — THE THREE NEW YORKERS, *8 West 47th Street, N. Y. C.*

NO dinner is quite complete without nuts, and if we are having them on the table, why not make it a point to use nut dishes as decorative as those shown in Figure 12, which would give a distinguished look to the simplest table setting? These grape-leaf dishes are made of heavy English plate and have all the charm and grace that one associates with old pieces of Sheffield plate. The smaller dishes — 3" x 3½" — are just the right size



FIG. 12

WEATHERVANES
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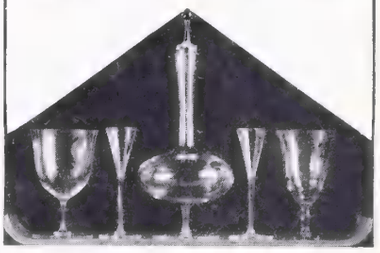
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for individual use, and a pair of the larger ones — 5" x 5½" — might well be placed at either end of the table to hold an extra supply of nuts or candy. These dishes would serve equally well as ash trays, but it is so much more difficult to find good-looking nut dishes than attractive ash trays that we think they will be more appreciated in their original rôle. The smaller dishes cost $2.50 each and the larger ones $6.00 each, both of which prices include postage. — A. SCHMIDT & SON, *567 Boylston Street, Boston.*

EVERY real gardener knows that a wheelbarrow is a garden necessity, since a mere basket cannot adequately take care of the results of a strenuous bout of weeding and raking. But as wheelbarrows are apt to be ugly and ungainly objects, we keep them out of sight except when actually in use. Here, however, in Figure 13, is a wheelbarrow which would add a distinctly picturesque touch to the garden and which has many utilitarian as well as decorative features. It is made of the celebrated Devonshire osier, which, in other words, is willow with the natural bark left on and consequently is a very desirable and lasting material. It has, of course, an appropriately rustic look and will wear indefinitely even if left out in all sorts of weather. Its attractive appearance is obvious, but, what is even more important, it is a joy to use since, in spite of its sturdy construction, it weighs but ten pounds and as you raise it by the handles it is literally as light as a feather. It measures 62" long, 24" high, and 18" wide and costs $21.00, which includes packing, but freight or express will be extra. — CARBONE, INC., *342 Boylston Street, Boston.*

I HARDLY know where to start in detailing to you the excellent points of this copy of a Pennsylvania water bench that appears in Figure 14. It is such an attractive thing in itself and so well proportioned for a piece of furniture the original of which was perhaps made by some handy farmer for his kitchen. This particular one is painted Indian red,

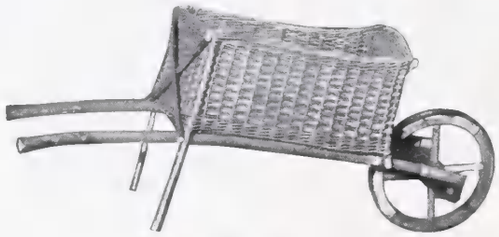


FIG. 13



Glass Top Tea Table with 5 individual serving tables

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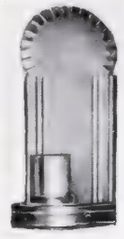
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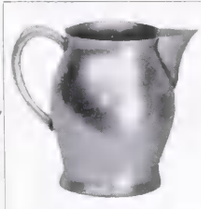
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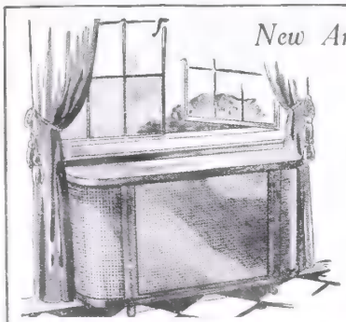
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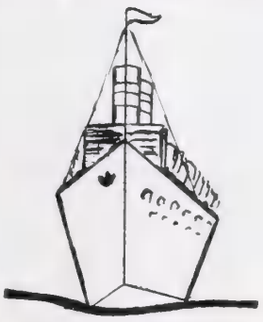
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with the back and the lining of the cupboard a nice, ever so slightly blued, green, all antiqued a bit, and making a charming contrast to the golden tones of maple. Either as a dining-room, as a living-room, or as a combination-



FIG. 14

room piece, this is quite usable. The small upper drawers may hold silver; a bowl of fruit and bits of pewter may brighten up the shelves, while the cupboard may conceal a flotilla of electrical appliances. Or in a living-room the shelves may be filled with books, while a radio, batteries and all, would fit in below. Again, in a nursery, it's a play bench of the right height for toddlers, and their bulky toys may be put away behind the doors. This is 42″ long, $15\frac{3}{4}$″ deep, 21″ high to the bench, and 52″ high over all. In unfinished pine or maple, the price is $50.00, express collect. With a rubbed antique finish, the price is $75.00. Painted in any way you desire, the price is $80.00. — ARTCRAFT FURNITURE COMPANY, *215 East 58th Street, N. Y. C.*

A SMOKING stand which can appropriately be used on the porch or terrace during the summer months and yet manage to look equally attractive inside the house for the rest of the year is an accessory well worth having, and the stand shown in Figure 15 is of this very desirable type. It is made of hand-wrought iron with a rusty antique finish and holds a tray of lovely colored Holland pottery — a cool-looking shade of turquoise blue with bands of light yellow. Lower in the stand is



FIG. 15



A Group of "Communist Youths" in a Machine Factory

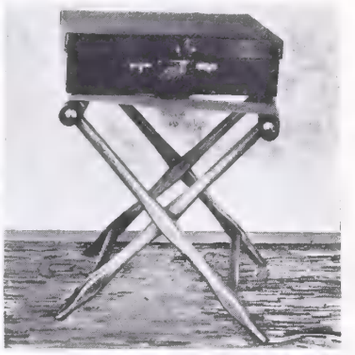
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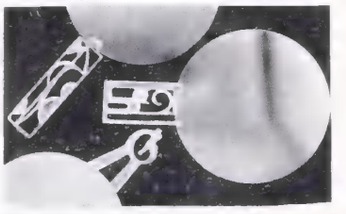


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THERE are times when one feels that the thing to do is to go out and buy something feminine and frivolous. Perhaps you can think of things that are more satisfying to one in such a mood than a taffeta bedspread, but I can't. The one in Figure 17, which, by the way, serves both as a spread and as a blanket protector, is all that anyone could desire—rich, soft, shimmering, and lustrous, beautifully tailored and simply trimmed with hand-bound scallops. You have a choice of a dozen lovely colors in this fabric. The twin-bed size, 40" x 90", costs $40.00, while the double size, 54" x 90", is $45.00. In satin or crêpe de Chine, the same spread is $32.00 and $35.00. In Korean



FIG. 17

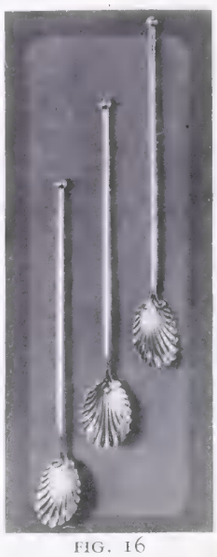


FIG. 16

a holder in which the four individual ash trays may be stacked when not in use. The cigarette box, holding fifty cigarettes, and the match holder, both of the same Holland pottery, may also be ordered with this set if so desired. Without these two extras the cost of the stand and trays is $20.00. With the box and match holder added, the price is $26.50. Both of these prices include packing and shipping.—SCHERVEE STUDIOS, *665 Boylston Street, Boston.*

THIS is the season for cold drinks and we strongly recommend that every long glass of iced tea or 'horse's neck' be provided with silver spoons like those shown in Figure 16. These are long enough so that they do not lose themselves in a tall glass and have hollow handles which can be used as straws — a device which greatly facilitates the consumption of liquids whose surface is dotted with bobbing ice cubes. The shell-shaped bowl can be used for more moderate sipping or casual stirring. These spoons measure $7\frac{3}{4}$" in length and cost $28.50 a dozen, $19.00 for eight, or $14.25 for six. These prices include postage.—HODGSON, KENNARD & COMPANY, *15 Arlington Street, Boston.*



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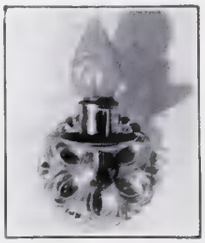
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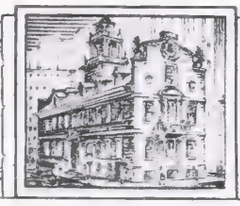
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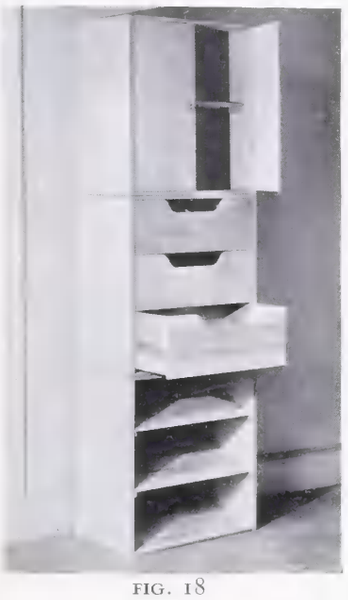


FIG. 18

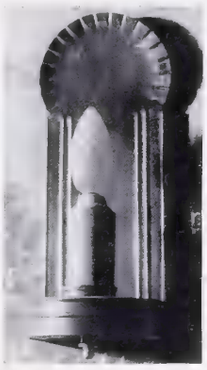
UNLESS you've been the fortunate owner of a fully equipped closet you've no idea what a pleasure it is. A place for hats, a place for shoes, a place for sweaters, a place for everything — and everything in its place! The sections in Figure 18 are so planned that they will convert a very ordinary closet into one that will give boundless delight. Each unit is 24″ high, 14″ deep, and 22″ wide. The top one has a shelf and room for a number of hats, not to mention doors to keep out the dust. If you like you may have this with two slanting shelves, like the bottom one, to make it convenient for shoes. The upper drawer of the middle section is divided so as to make it a good depository for small odds and ends. Made of high-grade plywood, these may be finished in mahogany, walnut, or maple. Purchased separately or together, each unit costs $25.00, packed ready to ship by express collect. If you are working out a color scheme, you may have these painted to match a sample at an extra cost of $7.50 each. — PHILIP F. HALL, *38 East 40th Street, N. Y. C.*

IN the March issue of the *House Beautiful* we published an interesting article on 'Some Historic Houses of Natchez.' We now find that Natchez is also the home of a historic cake which is almost as famous as its houses. This 'Ole Missus' fruit cake is made from the same rich and elaborate recipe which was used in the days of the old-time South when this fruit cake first won its fame. Every year it has increased in popularity and is now widely distributed over the entire country. It comes packed in a metal box, and is wrapped in parchment paper with tinfoil topping which keeps it moist and fresh for a long time. And it is a well-known fact that fruit cake improves with age.



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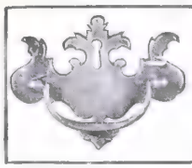
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FIG. 19

THIS new coffee table which has recently made its début is remarkable for its beauty and for its price. After all, that is a combination that is hard to find and harder to resist. The popularity of maple has led to its use in styles of furniture not strictly Early American, and for this everyone is grateful. For example, here in Figure 19 is a table rather English in type, with drawer leaves in the refectory manner. It is a splendidly sturdy tea, coffee, or general-utility table that will fit into any room of informal character and on account of its versatility in size is good for small quarters. In front of a couch it may be reduced to its minimum length of 24" or extended to its maximum of 43". The height, 20½", and the width, 16", are of course stationary. Actually it is made of solid birch, but this takes a good maple finish and also may be stained walnut, or brown, or red mahogany. The price, packed to send by express collect, is $18.00.—HENRY C. MEYER, *119 East 34th Street, N. Y. C.*

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Q. I am planning a house, and want to make full use of electricity; is there a relation between the size of a room and the number of outlets that it should have?

A. It is a general rule that there should be one light outlet and one convenience outlet for every fifty square feet of floor space; but this is minimum. Provide a convenience outlet for every permanent connection — electric clock, radio, sewing machine, floor and table lamp, and so on. Have others for temporary uses — vacuum cleaner, floor polisher, heating pad, and other things that may be used anywhere. Provide at least one convenience outlet in each room and hall, on enough circuits to prevent overloading. With the growing use of electricity you will find use for them all, and it will be far cheaper to put them in while the house is building than to add them later.

✧

Q. I want to line my cellar with something that will prevent condensation, but do not know what to use. I have seen waterproofing compounds advertised; will they do?

A. No, for they have no insulating ability, which is what you need. Use any of the rigid insulating materials. One that is non-absorbent, like corkboard, can be applied directly to the wall with a plaster of cement and sand; but others should be waterproofed on the back with two coats of liquid asphalt. So treated they may be put against the wall, although it will be better to set them on furring strips.

✧

Q. Plans for a house that I am building called for a 20-inch lavatory in the downstairs washroom; but when I saw it in place it seemed small, and I told the contractor to put in a 24-inch size. The difference in cost was $12.00, and the bill for the change was $48.00. I have refused to pay the contractor any such profit, and he threatens to sue. Am I not right in fighting him?

A. Probably not, for the charge seems fair. If the plumbing job had been finished, plumbers and their tools had to be brought back, and if the tiling was disturbed there was also work for a tile setter. The contractor may not have been able to return the small lavatory, and charged you for his loss in selling it secondhand. There must have been trucking charges for delivering the new lavatory and taking away the old one, and the making of the change may have upset the contractor's schedule to such an extent that he was justified in charging for that. He will prove his expenses in court, and you will probably save yourself embarrassment and money by paying what seems to be a legitimate bill.

✧

Q. I want to use a wood-shingle roof on a house that I am planning, as in keeping with the design; but a friend advises against it because of the fire risk. What do you think?

A. He is right in regard to low-grade shingles, which in curling will hold flying embers and ignite easily. But shingles cut 'edge grain' and of good quality will lie flat indefinitely; they will be as safe as any roofing material not actually fireproof, especially when laid on solid decking and secured with rust-proof nails.

✧

Q. I have seen insulating boards advertised as being made of wood fibre. If wood is an insulator, can a house be considered insulated when it is sheathed with wood boards?

A. If the sheathing is air-tight, yes, and to a considerable degree. But it is not so much the material that insulates as the air that it contains in its cells and between its fibres. The denser the material, the less air it will contain, and the poorer it will be as an insulator. Thus it will take $1\frac{1}{8}$ inches of soft wood to have an insulating value equal to that of a wood-fibre insulating board $\frac{1}{2}$-inch thick, the latter having a looser structure and containing more air. With wood sheathing there will be open joints between the boards through which air can pass, which will nullify the insulating value of the wood. A house will be insulated only when its walls and roof are air-tight as well as resistant to the passage of heat.

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Q. A house that is being built near me has been painted with silver paint. What is the idea?

A. That is aluminum paint, and is the priming or foundation coat for the colors that will follow. The liquid part of it sinks into the wood and seals the pores, while the aluminum dries on the surface; being in tiny flakes, these overlap like shingles into a continuous skin that shields the film beneath from the weather, and, being opaque, from the deteriorating effects of light. It is claimed that a paint job will last longer when on an aluminum priming coat.

✧

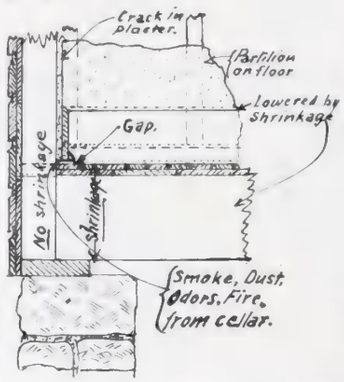
Q. There is always difficulty in rolling a tea wagon over the sill of my pantry door. Will it be all right to have it taken out?

A. Under usual conditions, yes. If the floor boards are at right angles to the sill they continue under it; but if parallel they may not, when filling will be necessary. There should be enough space under a door for it to swing over a rug, and the purpose of a sill is to close that space when the door is shut. If the removal of the sill causes an objectionable draft, you can get an attachment that automatically closes the space with a heavy strip of felt when the door is shut, the felt rising as the door is opened.

✧

A statement recently made in this column was to the effect that an open joint between floor and baseboard could be closed by covering it with a strip of moulding, the strip being nailed to the baseboard to permit the free expansion and contraction of the floor. A correspondent has questioned this, his letter reading in part: —

'Inasmuch as the gap is caused by shrinkage of floor beams while artificial heat is on, it would seem that when the beams swell during the season when heat is off, the quarter-round nailed to the base would be forced up level with the bottom of the base and remain in this location when the beams shrink again, leaving a crack under the quarter-round the same as it was under the base.' This he illustrates with the diagram here shown.



The condition described applies to houses of which the studs extend from cellar to attic, for the walls will then expand and contract in a different degree from the floors. In more rigid construction the studs extend only from floor to ceiling, when vertical expansion can be uniform. The expansion and contraction of wood being lateral, the movement will be especially noticeable in as large a mass as the floor, and the nailing of the moulding to the baseboard that the floor may be free is upheld in the instructions issued by the makers of wood, linoleum, and other flooring materials.

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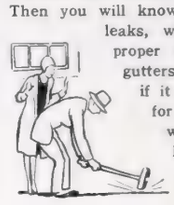
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Today, just as other decorative appointments are more refined, solid plank floors, as developed by Bruce, conform to modern taste in this respect, yet retain in appearance the "casual" effect of old time interiors. Beveled edges emphasize the widths and suggest the "cracks" which were present in early floors. Knots and unevenness of grain and color, are characteristic of so-called "lower" grades in Bruce plank floors.

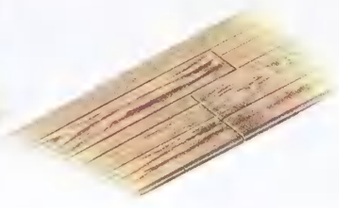
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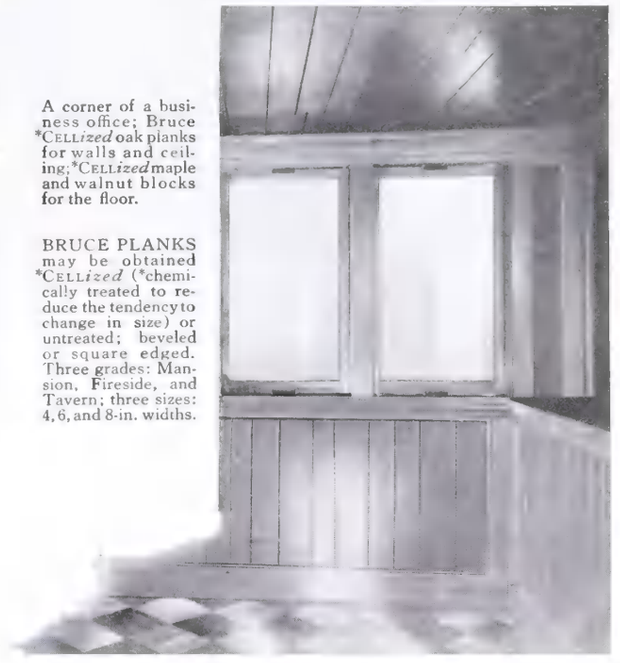


As in the illustration above, random widths full length, suggest the rougher treatment of early plank floors.



Not only varying widths, but random lengths, will still further emphasize the "casual" in floor treatment.

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ANTIQUES

WRITE DIRECTLY TO THE SHOPS *whose names and addresses are given at the end of each item with regard to any object mentioned in this department*

and their USE *in the* HOME

THESE lusty little musicians and the affectionate pair between them come from a shop which I am forced to avoid unless I have time for browsing. For once among the quaint pottery animals and people which fill the shelves inside, I find it quite impossible to tear myself away for hours on end. Although I have always an eye out for the sculptural perfections of Ralph Wood and his followers, I confess I find the naïve figures of the early Staffordshire potters more fascinating. The lover group illustrated is an extremely rare example of the Whieldon school, showing one of the earliest of the so-called *bocage* groups so popular with the porcelain factories of a later period. The modeling here is remarkably clear-cut for so early a piece, and the coloring is less dauby than is usual with this school. The piece dates from about 1755. The musicians are Astbury, and date from 1720 or thereabouts. — PHILIP SUVAL, *823–825 Madison Avenue, N. Y. C.*



FIG. 1

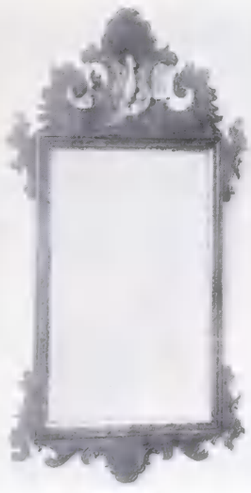


FIG. 2

A REALLY delicately designed mirror in so-called Chippendale style is such a fragile thing that a good one in even passable condition is becoming more and more difficult to find each year. This, I think, is an unusually beautiful one, being intricately cut in rococo design and then etched along the edges to accentuate its delicacy. The gilding is of that lovely bronze color which comes when the red foundation on which it is laid begins to show through the gilt. It measures one and one-half feet high and one foot wide. — MCKEARIN'S, *21 East 64th Street, N. Y. C.*

AN important piece of lustreware in good condition, and bearing a date, does not stay on a shopkeeper's shelf for long I warn you. This fine



FIG. 3

pitcher of two-quart size has a self ground of purple lustre, with a large medallion design in which the letters 'C. O. M.' occur in script, with the date 1813 underneath. A band about the neck and framing the medallion has the well-known grapevine design. — GINSBURG AND LEVY, *815 Madison Avenue, N. Y. C.*

OCCASIONALLY there turns up in this country a chair in conventional Queen Anne or Chippendale style which is, however, several inches lower than the ordinary side chair and is believed to have been originally intended for milady's dressing-room. They have therefore come to be known as slipper chairs or lady chairs. One can well believe that in the days of

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ANTIQUES

billowing and voluminous skirts some kind of help would have been necessary for the lady who wished to change her slippers without removing her hoops! These chairs are as rare as the



FIG. 4

proverbial hens' teeth, and are accordingly much in demand. This one is of mahogany, having Dutch feet, and back in the style of Chippendale, and is in almost perfect condition. — S. TISHLER, *80 Charles Street, Boston.*

AN American highboy with veneered and inlaid drawer fronts and original etched brasses is so rare that there is a real thrill about finding one for sale in a shop these days. This one is an unusually fine specimen, with well-turned legs and Dutch feet and beautifully matched veneering. The piece is of good proportions, and of a smaller size than is often found — which fact, of course, recommends it in an era of apartments. — FINNERTY, *130 Charles Street, Boston.*

group comes from a shop which has lately made something of a specialty of these old pieces from the provinces of Germany. The wood is a soft shimmering yellow, with simple decorations in black on the simulated pilasters and about the keyholes. Please note the delectable little tulips, which speak of Holland, but which were probably conceived in the neighboring country. The bowl is of that light thin glass silvered on the inside which I remember being taught to scorn as a child, but which fits in so surprisingly with modern arrangements. It is a genuine old piece, but I have lately seen reproductions which were practically identical. Four tall fat candlesticks come with it, and there are available plates



FIG. 6

and goblets of the same type, the latter being reproductions. They are probably not as sturdy as they look, but they are certainly effective, and delightfully of their period. Set forth upon an Empire table, they give an effect which is of course quite modern,



FIG. 5

WITH the advent of modernist ideas of straight lines and little decoration, the furniture of 'Echt Biedermeier' comes into its own. This charming and quite typical but which is at the same time amusingly reminiscent to those of us who can remember the marble mantels of a generation or two ago. — JONES AND ERWIN, *15 East 57th Street, N. Y. C.*

Nancy Cooper



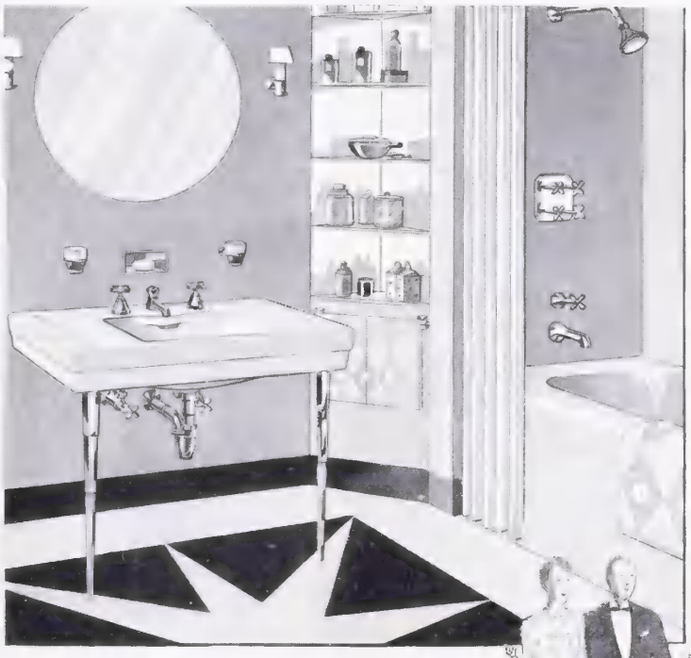
That "diplomatic" dinner may mean so much

[T's nervous work—playing host and hostess to extra-important guests, like Aunt Agatha or the vice-president-in-charge-of-ales. So many little things may slip . . . once Hilda forgot all about the salad dressing . . . and Jack Spratt chewed the new ector's rubbers to shreds.

But the critical points of the new home are right, you know that. And you know you'll be judged by essentials—by color harmony and character; by what you have, not by what you haven't. Depend on *the bathroom* to tell the truth. For here a family proves or disproves its high ideals of personal care. Here your home shows its quality —and yours. The children's habits of cleanliness and self-respect are formed right here —in the health center of the home.

For years, the most particular home builders have used Kohler fixtures and fittings. You will notice a satisfying strength and grace about Kohler baths and lavatories and closets . . . an exclusive charm of color and fineness of finish. Each smallest detail has been skilfully handled for beauty and service and safety. Kohler metal fittings have fewer working parts . . . these parts are heavier . . . their operation is positive and precise . . . their utility has no age limit.

Sincerity of manufacture is a Kohler tradition. The men who do each process are craftsmen, working on exact engineering principles and with the spirit of creative art. Their pride of product adds something to the worth of each piece—to charm and precision and long life.



Charming bathroom, having large STOCKTON *vitreous china lavatory and paneled* MAYFAIR *bath with new four-valve shower; fittings in Octachrome design.*

To thoughtful people, the finest possible plumbing is a necessity . . . quality is a wise investment. Fixtures and fittings simply must be correct. And all-Kohler bathrooms satisfy this ideal, without extravagance. Even color adds relatively little to the price you might have paid for inferior design and temporary service. Compare the quality and compare the costs.

When you plan to build or modernize, study fixtures and fittings with special care. Go into the subject thoroughly with your architect and plumbing contractor. Their experience—and their estimates—will show that all-Kohler plumbing means added years of contentment, for the same investment. You will be interested in booklet B-7, which illustrates attractive groupings and suggests modern ideas about home plumbing. Write for a copy today. . . . Kohler Co. *Founded* 1873. Kohler, Wisconsin. *Branches in principal cities.* . . . Look for the Kohler mark on every fixture and fitting.

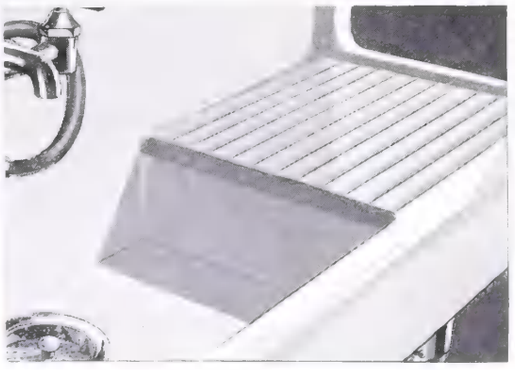


ELEVEN IMPORTANT POINTS

1. *Kohler designs* are decorative, purposeful, correct.
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3. *Vitreous china*—armored with a flat, lustrous, lasting glaze.
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6. Made of finest materials . . . show craftsmanship and care.
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8. Kohler quality extends to *kitchen and laundry.*
9. Kohler quality *costs no more* . . . and saves money later.
10. Handled and installed by qualified plumbers.
11. Backed by *an entire community* . . . beautiful Kohler Village.



Kohler Dynamic all-metal chromium plated lavatory fittings are graceful in design, rapid acting, quiet, enduring.



Kohler Stanton kitchen sink, showing the large enameled drainboard and deep Duostrainer-equipped compartment.

KOHLER OF KOHLER



All things considered, there are only two kinds of men in the world — those that stay at home and those that do not. The second are the most interesting. — RUDYARD KIPLING

FEW Americans realize how many National Parks our country now supports, and only those who have visited several of these national playgrounds can appreciate the great variety of vacation possibilities they afford. For sheer beauty many of these parks are unsurpassed, and the opportunities they offer for out-of-door life make them ideal spots for spending the healthiest and happiest sort of holidays.

The United States Department of the Interior, National Park Service, Washington, D. C., announces that the opening and closing dates of the National Parks for the season of 1930 will be as follows: —

Yellowstone, Wyoming, *June* 20–*September* 10
Grand Canyon, Arizona (North Rim), *June* 1–*September* 24
Zion, Utah, *June* 1–*September* 25
Bryce Canyon, Utah, *June* 1–*September* 25
Rocky Mountain, Colorado, *June* 15–*September* 20
Mount Rainier, Washington, *June* 15–*September* 15
Grand Teton, Wyoming, *June* 20–*September* 10
Crater Lake, Oregon, *July* 1–*September* 20
Yosemite, California, *Open all year*
General Grant, California, *Open all year*
Hawaii, *Open all year*
Mesa Verdi, Colorado, *May* 15–*October* 15
Lassen Volcanic, California, *June* 1–*September* 15
Mount McKinley, Alaska, *June* 1–*September* 15
Sequoia, California, *Open all year*
Hot Springs, Arkansas, *Open all year*
Glacier, Montana, *June* 15–*September* 15
Acadia, Maine, *June* 15–*October* 15
Platt, Oklahoma, *Open all year*
Sullys Hill, North Dakota, *June* 1–*September* 30
Wind Cave, South Dakota, *June* 1–*September* 30

MY friend and I had one evening and one morning in Bruges, but those consisted of never-to-be-forgotten hours.

We had a top-floor room with casement windows opening out upon quaint Flemish roof tops and chimney pots, and looking off to towers, spires, trees, and distant hills. While supping in the airy white dining-room, we learned of our good fortune in having come on an evening when there was a bell concert in the Grande Place. Never shall I forget that twilight hour. We sat at a café table at one end of the great square, the stately old buildings ranged around it and, towering high above them all at the southern end, the majestic old belfry itself. From it, as the first stars quivered into light, old Flemish tunes came dancing out upon the air in merry peals. These I had expected. But following them, as the dusk deepened, obscuring all else than sound, came Gounod, Saint-Saëns, with such profundity of blending tones as seemed almost unbelievable. The carillons that I have heard in the United States give no conception of the solemn depths of harmony sounding in those bells of Bruges. To hear them is to sense sublimity.



The square should be seen by daylight too. These old buildings bearing witness to the days when, under the Burgundian dukes, Bruges reached the height of her prosperity may be investigated, and they are treasure houses. An excellent guide may be obtained for forty-five cents an hour from the Bureau of Information stationed in the square.

You will perhaps want to visit the Almshouse and see the quaint little old 'story-book' women making lace or chatting together, each mistress of her own diminutive domain.

But be sure to save an hour — if you haven't a week — for just rambling around among the old houses, beside the peaceful canals where white swans glide, and over the old bridges from which, for having so many, the Flemish Brugge, or 'place of bridges,' derived its name.

You were planning to go to Brussels — and not to Bruges? Then leave out Brussels, if you must choose. You will remember Brussels along with London, Paris, Berlin — a great city. But Bruges will be to you something precious, charmed, and set apart — melodious in the memory. W. W.

Calendar for August

BELGIUM	
August 10	International Exhibition of Decorative Arts for one week at Antwerp
August 24	Opening of Horticultural Exposition at Bruges by the King
ENGLAND	
August 7	World's Horticultural Congress in London; open until the 15th
FRANCE	
August 20	Religious Festival at Lourdes, until the 26th
GERMANY	
August 1	Grand Illumination of the Castle, with fireworks, at Heidelberg
IRELAND	
August 5	Horse Show at Ball's Bridge, Dublin, for four days
SCOTLAND	
August 26	Horticultural Show at Dundee, for three days
SPAIN	
August 2	Fêtes, Regattas, Horse Races, at Cadiz, until the 15th
SWEDEN	
August 3	Great International Motor-Boat Race at Saltsjöbaden
August 25	Opera season begins in Stockholm
WALES	
August 4	Royal National Eisteddfod *Famous Welsh choral festival*

TWO interesting cruises are scheduled to take place this fall. The first is one arranged by the Matson Line and American Express Company for the *S. S. Malolo*, which is to make a second voyage around the Pacific that promises to be even more successful than her cruise last year. The *Malolo* will sail from San Francisco on September 20 and, after a cruise of ninety days, covering more than 24,000 miles, will return to San Francisco on December 19. Nineteen ports in the twelve countries bordering the Pacific Ocean will be visited.

On October 8 the *S. S. City of Los Angeles* will sail from Los Angeles on a cruise which will circle South America. This cruise has been arranged by the Los Angeles Steamship Company and the American Express Company, and will occupy seventy-one days, covering more than 17,000 miles. The ship will visit twenty ports in South and Central America, and many shore excursions are included.

IF, happening to be in London, you would have a rustic day, hie yourself to the nearest bus stop and inquire the way to Chigwell, which is beyond Epping Forest, about twelve miles from London. Sit on the top of the bus and you will enjoy the ride. Before leaving the city you will pass through strange quarters, sordid, if you will, yet of absorbing interest. Finally, however, the bus will go unhindered along lonely country roads past wide unrolling farmlands, unfenced and singularly old-looking.

You will be reminded forcibly of nineteenth-century landscapes. You will pass farmhouses that were old when Elizabeth was Queen, and you will see houses of her reign — funny little houses sunken into the earth, the roofs pressed down upon the walls like the drooping lids of tired eyes. Some, indeed, seem already closed in sleep. There is a somnolent air about the countryside. You will see hardly anyone, unless it be a farmer far afield.

You will go rumbling down village high streets, to find yourself again in open country, and eventually the bus will stop for a moment to let you off before the King's Head Inn at Chigwell. This was supposedly built in the days of Henry the Eighth, and doubtless was. It has a plaster and timber front, overhanging stories, and 'more gable ends than a lazy man would care to count on a sunny day' — the whole invested with an air of great peace. If the day be cool, you will see thin wisps of smoke threading their way into the blue from out the russet-red Tudor chimneys.

On entering the inn, after the outer brightness, you will find the interior dim and mysterious — black paneled walls, low ceilings, odd steps in strange places, and unexpected stairways. You will decide to take tea in the parlor upstairs, where you can sit by a leaded window and look out upon a quiet garden. The room has an intangible flavor — it is as cosy as a Nuremberg stove. A maid with an unbelievable frilled cap will bring you strong tea and thick slices of bread and delicious strawberry jam, or what else you may choose. This very room has known John Willet! Doubtless, too, here in privacy he quaffed with discerning relish the nectarine brew reserved for his own palate. For this is the inn immortalized by Dickens as 'The Maypole.' And after tea there are shady country roads which offer delightful walks. You will have the feeling of being far removed from the city and its way.

E. J.

PRIZE WINNERS

in the

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Competition

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SECOND PRIZE

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Victorville, California

●

STUDENT PRIZE

$200

awarded to

MISS JEAN MANSFIELD
University of California at Los Angeles

●

The judges were members of the *House Beautiful* staff assisted by MR. W. A. DWIGGINS

▼

A more complete announcement, including a list of those who received Honorable Mention, will appear in the August issue of the *House Beautiful* since the list is not complete as we go to press. There will also be published a partial list of the exhibitions that have been scheduled in connection with the competition.

TRAVEL

(*Continued from page* 20)

MANY tourists in the last dozen years have been keen to visit the battlefields in Northern France. From Paris many tours are arranged to accommodate the sight-seers, who are pleased to see the places whose names became so familiar during the war. But the places visited are so very peaceful that it is hard to associate them with scenes of war. My advice to those who would have a glimpse of its horrors is to go by train to Verdun. There one is taken in one or more days, in comfortable *chars-à-bancs* with competent guides, to the remains of the great fortifications, over fields, covered now only with shattered skeletons of trees, on whose soil, pockmarked with gaunt shell holes, grow only thistles and little wooden crosses, and over which crawl the twisted remains of narrow-gauge railways. The scene is ghastly. There the forts of great steel and concrete lie broken as if by an earthquake — the strongest bulwarks in Europe, looking like the remains of a bridal cake. One trips over hidden barbed wire and is warned not to pick up bits of shell, for these are not all 'duds.' And most impressive of all is the colonnade built over the brave company which was engulfed by a shell and buried under tons of earth as they stood on guard. You can see a number of their bayonets sticking out of the hard ground, the men who held those guns only a little way beneath, buried standing and waiting the next trumpet sound.

War, in all its naked horror, is before your eyes, as it was, though now all is silence and peace. If you want to rest your eyes and forget the horror, you can go a little further afield, and a few miles out, toward the German line, you will come across a little hamlet where French farmers lived. Once there were a dozen houses and barns and hayricks. To-day the grass is leveled over them all and a sign on a board tells the name of what was once a village.

C. M. A.

MONTMARTRE! Night clubs! Absinthe! But do you know a little church in a street just behind the Sacré-Cœur, the Église de St.-Pierre-de-Montmartre? In 1147 it was a dependency of the Benedictine Abbey. Even my friend Lucienne, who lives in Paris — even she had never heard of it.

One enters a courtyard and pulls a long bell chain at the door of the caretaker's house. Soon it is answered by an elderly woman who grumbles as she crosses the courtyard to open the age-blackened door of the church. The inside is a delight, with its rounded arches and vaulting — one of the rare examples of Romanesque architecture in Paris. Not a glint of tarnished gilt, not a suspicion of ancient painting, but only gray, silvery with age. The floor paving extends in great uneven waves, like troubled gray water held fixed, on which the winds of turbulent years have left their mark. The nave is perhaps twenty feet wide, flanked on either side by about ten pillars, each one of which leans in a different direction. The effect is extraordinary — as though the weight of time were too great to be borne. Yet they still support the upper gallery, where, doubtless, monks once sat and intoned monotonous chants. Small windows just beneath the low vaulting of the roof are simply spaces of opaque gray dim with the dust of centuries. The word 'hoary' describes it perfectly — it is hoary with age.

In the shadowy reaches beneath the gallery, on the floor, and upright in the thickness of the walls, one may read in Latin and old French the history of the dead buried there — you will find graves a thousand years old. And, standing within those gray Norman walls, I thought that for nearly a thousand years people have been coming here to pray. It is this sense of humanity, as well as of antiquity, that so overwhelms.

In only one other place have I ever received that same peculiar impression — as I sat on the doorstep of a house in the Street of Abundance at Pompeii and became aware of the ruts worn inches deep in the stone street. One could follow the tracks of the wheels until they turned down some convenient side street or were lost in the distance. Such countless people must have trafficked there, to have worn so deep in passing!

Beside the church is a once-famous *calvaire*, culminating in a small 'mount' beneath which is a sepulchre carved from out of the rock. On a melancholy November afternoon, we felt the ghostly presence of those murmuring visitors who thronged the place in seasons long past. The setting was perfect: the moist resilient ground with its covering of dead leaves, the bare trees, and the sad reality of the lonely Calvary. If I had had a copy of Lamartine's *Méditations*, I should have walked up and down and read aloud from them — it was all so sweetly sad.

E. J.





MEDITERRANEAN CRUISE SUPREME

Ahlan Wasahlan!

Welcome!—The padded tread of caravan hoofs on cobbles centuries old . . . from the twilight arches of crooked streets comes the tinkle of strange music, through doors ajar stray faint wisps of hooka smoke and a breath of coffee fragrant as incense — here a splash of sunlight shows a native market spread — there a Moorish cornice silhouettes the cloudless Orient sky.

Join the Eighth Homeric Mediterranean Cruise from New York on January 24th. Morocco, Southern Spain, Algeria,—the long "forgotten" Balearics—Malta, with its melange of races — a long stay in Egypt—the Holy Land —Turkey; the French Riviera at its peak of gaiety. And aboard, the leisure, the luxury and super-comforts of this great ship—the largest of all cruising steamers.

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In the August Number

THE emphasis in the next issue is placed upon remodeling. There are many of us who would rather remodel than build, who find it a little easier perhaps to live ourselves into a house with some established traditions than to weave such a fabric around fresh-cut timber and newly mixed mortar. These will enjoy especially the remodeled houses pictured. There are three of outstanding interest that have been taken from an old issue of the *House Beautiful* published twenty-five years ago. The contrast in the architectural standards of that day and those of to-day in the elevations and in the disposition and use of space is strikingly shown in the sketches of old and new houses.

The other side of the picture — the disadvantages and inconveniences of living in an old house — is humorously portrayed by sketch and blank verse by Orson Lowell.

There is always one room in an old house that must be at once brought up to present standards of living, for practical if not æsthetic reasons, and that is the kitchen. How an old kitchen cut to the pattern of fifty years ago was modernized is told by a woman who makes the revamping of old service areas a specialty. Bringing the closet up to date and making it so attractive that no skeleton could feel at home in it is the subject of one interesting article, and the remodeling of a cottage in Chelsea, England, of another.



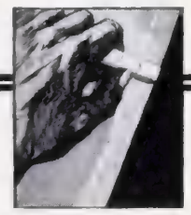
By way of contrast to these pages on various phases of old houses is the leading article on what can be accomplished in community planning when a town is controlled by an art jury with high æsthetic ideals.

Photographs of a garden designed by Fletcher Steele, an article on keeping the garden up to the mark in August, the second article on worth-while small trees, notes on some of the Virginia gardens that were open to the public this spring, and a most sympathetic article on the children's play garden give a wide approach to the garden side of the number.

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Over the Editor's desk

THE UNITED STATES is still a young enough country to be patriotically stirred by a Tercentenary celebration, even though in comparison with Iceland, which is now commemorating its one thousandth anniversary, a mere three hundred years seems an almost insignificant period of time. What the Bay State Colony has stood for, however, during these three hundred years, and what it has accomplished, are far from insignificant and give a special meaning to the present celebration quite apart from considerations of comparative antiquity.

The general idea of the Tercentenary is that the entire Commonwealth becomes for the time being an exposition of three hundred years of development, the many attractions and activities of the state being open to all who visit it during 1930. Consequently there is no single centre of attraction, since practically all the cities and towns of Massachusetts are coöperating in a state-wide programme of local celebrations.

It seemed fitting, in view of the influence that the Colonial architecture of New England still has upon our houses of to-day, for the *House Beautiful* to publish a list of the best examples of these early houses. Exigencies of space have made it necessary to limit this list to the most important houses of Massachusetts. These are printed in a loose-leaf insert in connection with a map of the Bay State drawn for us by Raymond Lufkin.

#

IT IS interesting to remember, in view of the criticism that the contemporary expression in architecture as well as the other arts still calls forth, that our Colonial architecture had also its detractors. Indeed, as Fiske Kimball points out in his *Domestic Architecture of the American Colonies and of the Early Republic*, Colonial buildings were not thought highly of until after the middle of the nineteenth century. Thomas Jefferson was one of their most severe critics. To-day, however, it is realized that although these early houses of the Colonies were based upon traditions of building brought from the mother country, in their modification to local conditions and available materials a truly indigenous and original architecture resulted, of which our growing appreciation is well justified. That many of these houses in New England are in existence to-day is due to the efforts of the Society for the Preservation of New England Antiquities, an organization that has its headquarters in the Harrison Gray Otis House on Cambridge Street, Boston.

MUCH INK has been spilt over the nomenclature of our early architecture. But whether we adopt the classification of First Period, Second Period, and Third Period Colonial (extending from 1630 to 1820); Colonial and Georgian, with the early eighteenth century as the dividing line; or Colonial (persisting until about 1720), Provincial (1700–1800), and Federal (1780–1820), it should be remembered that there are three distinct expressions and sets of influences within this total period. It will be of interest to keep these in mind in studying the old houses.

The essential characteristic of the first period, by whatever name it is called, is its mediævalism — buildings still followed the Gothic tradition; of the second, the gradual adoption of what Mr. Lewis Mumford designates 'prudent regularities' — a persistent influence of formalism, first seen in decorative motives and then finally in



THIS PHOTOGRAPH *of Fletcher Steele, well-known Boston landscape architect, and author of our leading article this month, was taken in Archangel during the World War*

the plan itself, until absolute symmetry prevailed throughout; of the third period, the utter dominance of the classic ideal. The house of the seventeenth century was functional, a straightforward expression of its use, with its structure visible at many points and determining its form. 'The first effect of the Renaissance forms in America,' to quote Mr. Mumford again, 'was not to destroy the vernacular but to perfect it.' Thus we have such houses as the Royal House in Medford, the Dummer Mansion in South Byfield, and the Macy House in Nantucket, naïve echoes of the Renaissance in England as interpreted by the carpenter-builder whose only knowledge of this movement was gained through handbooks. After the Revolution, houses were designed by the gentleman builder or by the professional architect, and classicism dominated. This was as much due to a reorganization of society as to more complete intercourse with England.

#

A SHORT time ago we wrote to Mr. George S. McKearin, the well-known authority on glass and other antiques, to ask if he could answer a question sent in by a subscriber who was looking for reproductions of old 'Booze' bottles. Perhaps his reply will be as interesting to our readers as it was to us: —

I have your letter of March 6th. If by the Log Cabin bottle your correspondent refers to the so-called Booz bottle, which is in the shape of a log cabin, I have not seen or do I know of any reproduction of that bottle. Of course, your correspondent's statement regarding this bottle is incorrect. The William Henry Harrison Presidential Campaign, in connection with which several flasks and glass cup plates were put out by different glass manufacturers, did not take place in 1814, but in 1840. The Booz bottle did not have any connection with the Harrison campaign, but was made about thirty years later — in the 1870's — for a man named Booz, who was a liquor dealer in Philadelphia. Incidentally the origin of the word 'booze' has no connection with the Booz bottle itself. The word is found in the writings of Chaucer and Shakespeare.

The only bottle besides the Jenny Lind which I positively know to have been reproduced is the 'Success to the Railroad' flask with horse and cart on each side. These flasks have been quite extensively planted throughout the country in small antique shops by unscrupulous dealers and sold as genuine.

#

THE VEXED question of plant names discussed in this issue will, we hope, be of assistance to that large section of otherwise well-informed people who still persist in calling camellias 'camēllias' and hesitate a moment before attempting to pronounce such names as physostegia and Eschscholtzia. It is a pity that the names of so many innocent flowers should be labeled with

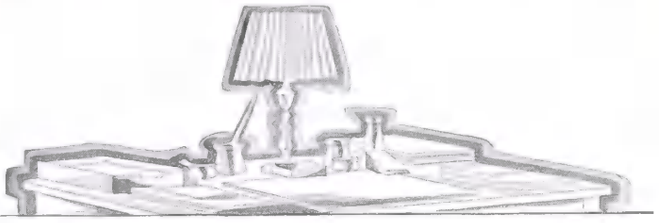


MARY ELIZABETH WINSOR, *Boston architect, whose house shown in this issue won high commendation in our recent Small-House Competition*

Latin names which, as our author well expresses it, 'reek of the clinic,' yet there seems to be no escape from this unfortunate situation. At least we can be thankful for the choice of the wild rose as our national flower, since this is a flower that not even our most learned horticulturists will feel bound to call by any other name. They could n't, even if they wanted to, since *Standardized Plant Names*, — our infallible authority on such matters, — instead of attaching a long line of repellently scientific names to Wild Rose, merely states, 'Term of local significance only, not applicable to any definite species.'

#

WE ARE in hearty accord with the editor of the *American Rose Annual*, who, in the *American Rose Quarterly* for March, says in part: 'Nothing can be said for the complicated and difficult names which are intended primarily to compliment some good lady. . . . The Editor does not know what can be done about it. He does know, or at least firmly believes, that if Radiance and Talisman had been named, for example, Teresa Finotti-Masieri for the first and Marchioness of Linlithgow for the second, they would not now be standard all over the world. He feels that the magnificent new rose, Mme. Gregoire Staechelin, is suffering from a fifty per cent handicap in getting to the people who ought to have it but who are likely to be repelled because they can't pronounce it, can't remember it, and don't like it. . . . If the originator hates the new rose he is sending out, he cannot in any better way express that hatred than by giving it such a name as Marguerite Amidieu de Clos or Souvenir de Angèle Op de Beeck.'



Paul J. Weber



THE FRONT DOOR IS THE SOLE EMBELLISHMENT OF THE HOUSE

The door of Mission House is similar to those in the Boston Museum of Fine Arts and the Metropolitan Museum of New York. It is unpainted, as is the rest of the house. Between the house and the street is a small enclosed herb garden with circular brick paths. Fletcher Steele, Landscape Architect

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING

MISSION HOUSE

The Oldest House in Stockbridge, now Reassembled and Furnished as a Memorial to Mr. and Mrs. Joseph H. Choate

BY FLETCHER STEELE

Photographs by Paul J. Weber



IN THE FRONT HALL *the stair rail and banisters of natural pine are all original except one spindle. The tavern table with drawer is rare because of its diminutive size*

THE Stockbridge Indians were a pleasant crowd, but sadly unredeemed. At their application John Sergeant was delegated to do something about their redemption. He was a man of parts with a college education to boot — no mean accomplishment early in the eighteenth century. He was a tutor at Yale, and was ordained a reverend minister of the established Puritan Church after his appointment in 1735. For two years he lived among the Indians, learning their language and customs, and for two years he lived in a cabin in the valley. Later, when he married Abigail, sister of Colonel Ephraim Williams (founder of Williams College), he needed a house, and the General Court of Massachusetts provided the funds. A site was selected on a hillside in what became the town of Stockbridge. The view across valley and mountains was as fine as his spirit was noble. In 1739 he started to build.

In the mysterious fashion that seems to have been common in those early days, able craftsmen sprang up out of the wilderness to help him. The final result was simple to the extent of austerity, depending for its value on agreeable proportions and fine workmanship. The sole exterior embellishment was a grand doorway, which tradition states was drawn by oxen over the mountains from Connecticut, as it is almost identical with the one in the Boston Museum of Fine Arts that came from the house of Samuel Colton in Longmeadow, Massachusetts, built in 1754, and also with one from Westfield in the Metropolitan Museum.

History states that the Reverend Mr. Sergeant had a strong mind and will, and the plan of his house indicates that his independence extended to the very details of architecture. The plan followed no usual custom.

On the first floor were entry, parlor, and hall or kitchen. In addition there was a sort of rear entry, under the original roof, the size and shape of which are definitely known, though there is no certainty about its arrangement or use. It is my own opinion that the peculiar duties of the missionary required some place to receive the Indians (to whom he was brother, lawyer, and judge, as well as spiritual adviser) without allowing them access to the



THE HOUSE *has been moved board by board to the main street of the town, where it has a magnificent setting. Fletcher Steele, Landscape Architect*



INSTEAD OF THE MORE USUAL *central chimney there are two at the rear below the ridge of the house. The reason for the curious recess in the rear wall is unknown*



AS ALL THE ORIGINAL OUTBUILDINGS *of the house had disappeared, it was decided to re-create a typical village group in a free way. The caretaker's apartment, for instance, over a large room to be eventually an extension of the museum, has the general appearance of a barn*



BETWEEN THE *house and barn is an old-fashioned garden with straight walk lined with fruit trees and flower borders, vegetable plots, bush fruits, casual rose bushes, and beds of striped grass*

family apartments. For, after all, were they not savages and he a grandee? The house had no central chimney nor yet two end chimneys, either arrangement a customary one. Instead it had two chimneys below the ridge line of the house. At the rear of the parlor the outer house wall was recessed, leaving a curious shallow alcove outside, under the roof. The reason for this is not known.

On the second floor were two chambers, an oddly shaped hall bedroom or storeroom, and a tiny study. Above was a whitewashed storeroom or weaving-room and a comfortable attic.

FOR almost two centuries the old house lived through the changes and vicissitudes that are common to old buildings in New England. Long after the Reverend Mr. Sergeant died it was ruled over by Madame Sergeant, a powerful old lady with a gold watch who was much respected in the neighborhood. Her sons lived there, as was mentioned in old letters. About half a century ago the house was sold and the contents auctioned off. The land on which it stood became part of a gentleman's country place and the old highway was removed. So it became inaccessible to the public. Changes were made in the house itself. A rear wing was added. Then for a time it was unoccupied and in danger of falling into serious disrepair.

Down the hillside, across the street, had lived Mr. and Mrs. Joseph H. Choate, who cared deeply for Stockbridge and its history, which began with the old house. Their daughter, Miss Mabel Choate, conceived of a scheme for incorporating it in a permanent exhibition of Colonial village life, done in their memory, and a suitable plot of land was secured on the main street of the town.

The idea interested Mrs. Charles W. Mayer, the owner of the house, who handsomely donated it for the benefit of Stockbridge, in memory of her husband. It was studied board by board, taken to pieces where necessary, and reassembled down the hill in the village. Every scrap that belonged to the original building was jealously kept in place. Where restoration was required (for instance, the original floor boards had all disappeared and certain changes were caused by removing the recent wing) old wood was used and carefully marked as a replacement.

During the centuries, the original woodwork and paneling had been covered by thickening coats of paint. There was no irrefutable fact to show whether or no it had been originally painted. In any case none but the coat next the wood could be allowed to remain. Now removing paint from old pine is a ticklish procedure. The patina and color of the wood, which age alone can bestow, lie in an extremely thin coat on the surface. If this is removed, an old board is hardly better in appearance than any well-seasoned wood. The best way to remove paint is in a bath of lye. This method is impracticable, however, with large pieces of paneling. Ordinary scraping is almost sure to injure the surface. Only after repeated experiments and long effort on the part of Mr. Peck, our able painter, were the last vestiges of paint caressed off the wood. In fact, traces of it were allowed to remain in the hall or kitchen, where there was evidence that a gray-green color had been used from the first.

THE walls had to be replastered and painted. There is plenty of evidence that cheerful, even strong colors, were much favored in Colonial times. Yet oil paint was not in common use until long after John Sergeant's day, particularly in the country. The old paint that we found was unaffected by all paint removers, which soften even the oldest oil mediums. Water had no effect



THE VISITORS' ENTRANCE LODGE *is placed on the street and is made to look like the traditional cobbler's shop. Thus these buildings are arranged as they might formerly have been in an old Colonial village*



IN THE BACK HALL *is this dresser which was the property of John Sergeant and stood originally in this house. The two centre doors are interesting as they both hang on one pair of hinges. The four upper compartments are entirely separate. Receding as they do, they seem to be a forerunner of modern skyscraper furniture*

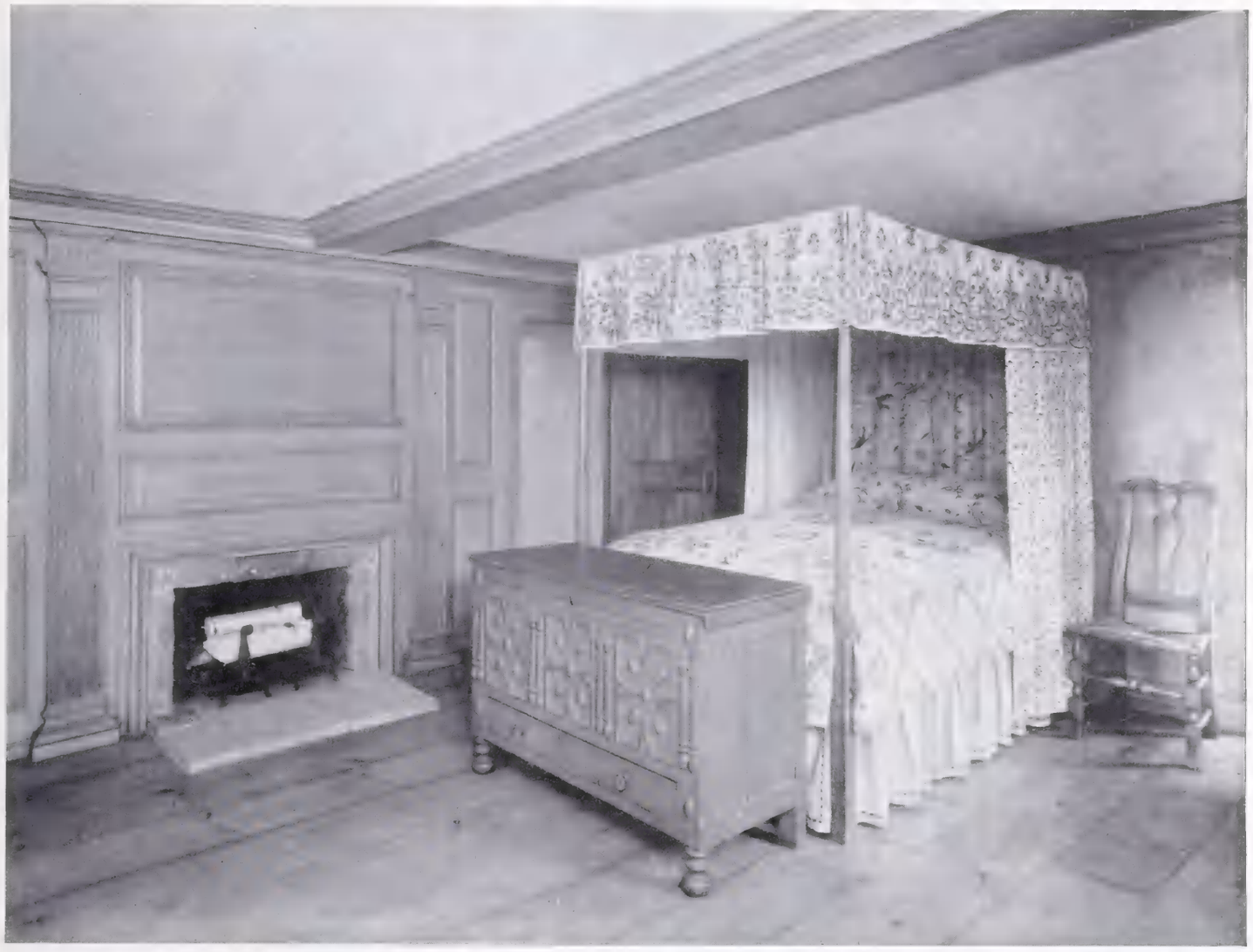
A CORNER IN THE CLOSET *used by Sergeant as a study. The walls are whitewashed; the curtains are made from homespun blankets and dyed rose from early vegetable dyes. The armchair, painted black, was originally the property of John Sergeant. The small hanging bookcase is painted red and black*



save to make it slightly shiny. It was hard as eggshell. One cannot be sure exactly what base was used. Records have come, I own, telling us the names of powdered colors that itinerant peddlers carried about. A satisfactory result was finally secured by mixing similar powders with eggs for medium. Pumpkin (a favorite color) in the kitchen, yellow in the parlor, pinky-red and dull green upstairs. It looks very well — not too even, neither dull like calcimine nor shiny like oil paint. This matter of paint is important.

Outside, the house had apparently never been painted at all, and the rot of weathering had proceeded all too far in some places. The front door, especially, had suffered until some of the fine carving was almost effaced. It would have been criminal to paint it, yet something had to be done. It was therefore coated with colorless weatherproofing until it would soak up no more, and no further signs of deterioration are observable.

Lastly came the furnishing, which has had the personal attention of the founder in every detail. This was the most difficult job of all. It is not hard to find authentic old pieces of the period, although again and again certain apparently admirable old things were discarded because of a hint of restoration in leg or drawer. The real problem was to establish an appropriate character for the ensemble and then stick to it. It is easy to overdo. Only after exhaustive study



IN THE BEDROOM *with natural pine woodwork and blue-green walls there are a beautiful bedspread and tester of old crewelwork with bird and flower design in gay colors. The oak chest belonged to John Choate, first settler of that name, who brought it with him from England in 1643*

of records (of which the most valuable were, I am told, the inventories found in early wills) could the general scheme for decoration be determined. As a man of consequence, Mr. John Sergeant had certainly a few fine pieces of furniture and a few valuables, some of which have been traced and one of which was secured and is in the house. For the most part, however, it is believed that his belongings were unpretentious, and the Mission House is furnished accordingly. Every detail is perfect of its kind, from the wooden bowls and pewter spoons on the kitchen table to the dolls' toys in the children's bedroom. The country was scoured for old homespun cloth. The curtains were made of genuine old material. Even the straw beds were made up by one who knew how to beat and smooth them flat with a board. (Don't let the decorator tell you not to have a thick straw mattress. 'Only a poor farmer has a thin bed.')

The general plan of the place called for considerable thought. The house was put on a village lot 120 by 150 feet. All the original outbuildings had disappeared, so there was no clue to be found in that way. It was decided to disregard the strictly farm-unit type and to re-create a typical village group in a free way. The other buildings for necessary modern use in connection with the care of the old house were arranged without attempt at exactitude in detail, but for their general effect only. So the caretaker's apartment, over a large extra room which is ready for museum extension at need, has the general appearance of a barn in the far corner of the place. The weaving-room and garage look like a woodshed. The visitors' entrance lodge, where certain business in admissions, registry, and information doles must be attended to, is made on the street like the traditional cobbler's shop. Even the toolhouse looks like a hencoop. These buildings are all arranged as they might easily have been in a Colonial village. The Mission House itself is close to the street and near one side of the lot. Between it and the highway is a small, fenced-in herb garden. Behind it is a little yard with woodshed (weaving-room and garage), well and well sweep, and grape arbor. Still farther on is the yard of the caretaker's house, where once the barnyard would have been. Between street, house, and barn is the old-fashioned garden with its straight walk lined with fruit trees and flower borders, its vegetable plots, bush fruits, and casual rose bushes and beds of striped grass.

SO was the old house brought to life again after a long sleep. It looks quite brisk today and comfortable enough in its surroundings. Though its own trees are still small, yet the splendors of the elms on the old street furnish a fitting background. The first house built in Stockbridge will remain a happy witness of the dignity and simple beauty of the past.

Photographs by H. Williams

TABLE AND CHAIRS — *Arden Studios*
CHINA — *Blue Market*
LINEN — *Mrs. Ehrich*
SILVER — *Black, Starr & Frost-Gorham*
COPPER BOWL — *Carbury*
SETTING — *Garden Club of America*



TABLE AND CHAIRS — *Arden Studios*
CHINA — *Copeland & Thompson*
SETTING — *Goldfarb*
SILVER — *Black, Starr & Frost-Gorham*
LINEN — *Mrs. Ehrich*



A TEA CLOTH *is unnecessary on the interesting roped table top shown above, which makes an excellent background for the Italian pottery and copper bowl filled with fruit — a combination which catches the spirit of the quaint herb garden in which the table is set. A more formal setting for a terrace is shown at the left, with furniture of wrought iron combined with wood in antique finish. The jolly Toby jug, beakers, and plates are modern reproductions of old Spode*

MAKING THE OUT-OF-DOOR

BY MARGARET THOMPSON

SUMMER days are here again, and with them comes a delightful informality in our mode of living. Although meals must needs continue to be prepared with the customary regularity, regardless of the soaring temperature, they become seasons of gay adventure that do much to stimulate the most jaded appetite, by being served in the open.

Breakfast becomes an even more sketchy affair than usual, but we may start the day by breakfasting close to the open window with the fragrant blooms of a neighboring flower box for company. Luncheon may be served



TABLE AND CHAIRS — *Edward R. Barto & Co.*
CHINA — *Gilman Collamore*
LINEN — *James McCutcheon*
SPOONS — *Black, Starr & Frost-Gorham*
TRAY, RUM HEATER, AND OLD LEEDS DISH — *House of Wedding Presents*
SETTING — *Garden Club of America*

INDIVIDUAL-SERVICE TRAY AND ALL APPOINTMENTS — *The Little Gallery*

FOR TEA *in the flower garden (above) a light wrought-iron table and chairs finished in green have been used, and against the tea cloth of delicate peach-colored linen a Sheffield tray and flower-sprigged china look most inviting. An antique painted tray (right) forms the background for this individual service with china of undecorated Italian majolica, Venetian glass of pale gold, and creamy Italian linen*



REPAST A GAY ADVENTURE

AND CHRISTINE FERRY

on the verandah, the tea table may make its appearance in a shady corner of the garden in close proximity to the hollyhocks and Delphinium, and the family supper may be arranged on trays for individual service in the garden, or elsewhere, as fancy may dictate.

Gardens should be more than show places for the display of one's horticultural skill. They should become our outdoor living quarters and be considered the more successful in the degree to which they add to the comfort and well-being of family and guests.

Yet as we move out of doors in summer, both for physical comfort and for æsthetic satisfaction in our surroundings, we must be quite careful that our table blends into the theme and does not become too talkative on its own account. The selection of appointments for outdoor table service is, if anything, an even more fascinating adventure than the choice for indoor use, and yet is governed by exactly the same principles — suitability for purpose and harmony with the setting.

To begin with, there is the question of furniture — a table and chairs that will stand up under varying weather conditions, yet be decorative and in harmonious relation to their setting. This might at first thought seem to be an exceedingly simple matter, but the subject of garden furniture is receiving an increasing amount of attention on the part of manufacturers, and there are now so many different types from which to choose that the difficulty is to select one and then resolutely close the eyes to the intriguing qualities of the others.

There are some exceedingly interesting things being done in wrought iron, the tables in some instances being fitted with glass tops, while again the top will be made of strips of wood so spaced that the water will drain off in rainy weather. Yet another type has a metal frame and a covering of interlaced fibre rope. Each is good, yet needs to be selected in relation to its surroundings.

Then comes the question of china, which again is something to be determined by the background. If the table is to be placed in the vicinity of a flowering border, the china may be more delicate in texture, form, and coloring than if the background is, for example, a stuccoed wall or a bit of formal greenery, when the more sturdy character and stronger coloring of Italian wares will be more in keeping.

TEA IN THE FLOWER GARDEN

Suppose, then, that we are planning for a tea table to be so located as to have a formal flower garden as a background. For furniture we shall choose a wrought-iron table and chairs finished in green — a set that has a certain lightness and delicacy in both weight and line.

The blossoming (*Continued on page 70*)

Photograph by G. W. Harting



SUCH *a perfectly balanced group with appropriate accessories adds distinction to the end of a charming living-room. The fine old barometer is dull gilt, as are the frames of the engravings representing cartoons of old tapestries. McBurney & Underwood, Decorators*

A SPACIOUS LIVING-ROOM *in a city apartment can still reflect the atmosphere of seventeenth-century Spain and Italy by the judicious combination of contemporary styles in accessories as well as furnishings. Mary Coggeshall & Jeannette Jukes, Decorators*

Photograph by Mattie Edwards Hewitt



BRINGING THE HOUSE UP TO DATE

IV. And Lastly there is the Importance of selecting the Correct Accessories

BY

ETHEL LEWIS

NO matter how beautiful the walls may be, how deep and luxurious the rugs, how rare the furniture, they all lose significance if the accessories used with them are all wrong. Unfortunately the question of accessories is often left to chance. There are pictures handed down from another house or another generation. There are lamps and shades which have never been right but are still in use. There are innumerable wedding presents and Christmas and birthday gifts which just cannot be thrown away, it seems. It is this heterogeneous collection which ruins so many lovely rooms.

Perhaps the one thing your house needs to bring it up to date is to remove a few of the old accessories that never did belong and add those which will complete your room and give it a definite personality. Don't be afraid to eliminate, for, after all, adding the newest and most beautiful lamp and shade in the world will not hide another one which is bad in color and form. Be selective. See if a thing is good in itself, and if it is, decide where it can be used. If it is one of those things which just do not belong in your house, no matter how colorful or interesting it may be, do away with it. Let someone else have it who can put it where it will be happy in its new surroundings. You cannot afford

to be oversentimental on this subject if you want your house to be as charming and livable and up to date as you can make it. The accessories which are right may be old or new, they may be heirlooms of priceless value, or they may be inexpensive and fresh from the workshop.

When you stand in the entrance to any room and look at it impersonally, you will find that nearly always it is the little things which are outstandingly wrong. The ones which do not fit in must be discarded, even though there will inevitably result a question from a fond friend or relative as to what happened to the brass *jardinière* or the sepia copy of an old masterpiece. As you have studied the walls and floors, the furniture, and the curtains, with even more critical an eye must you consider the accessories. Take them room by room and see what can be done. Perhaps the book-ends which look so out of place in the living-room will fit into the heavier atmosphere of the library, and the pair of vases which adorned the mantel may look much better in the dining-room. This question of accessories is so largely one of selection and rejection that you must give it plenty of time and thought.

The hall, which should be a pleasant invitation to enter, so often includes a picture or a chair which will not fit in anywhere else and which you think will be less conspicuous there. Here, more than anywhere else, the accessories should be few and in perfect harmony. It should not be so full of unrelated objects that it resembles a curio shop. The mirror over the table, which is almost an essential, cannot be just any mirror, it must be one which is friendly with the background, with the furniture, in key with the character of the whole hall. On the table there need be only one ornament, — a bowl of flowers, a pair of candlesticks, some old box or jar, — something that belongs, that is interesting in itself. The use of pictures depends upon the background. If there is a scenic wallpaper, or one with definite decorative pattern, probably the mirror will be sufficient wall decoration. But if the wall is plain, you can use old prints, French or English or Spanish, or a painting that adds interest and color. If the atmosphere is quaintly Colonial, a pair of silhouettes may be all that you need. Brackets with pots for ivy sometimes fit in and are far more decorative than any picture could be.

A hall which expresses the spirit of simplicity and decoration at the same time is shown in the illustration. There is such splendid relationship between the objects, the screen and the table, the little stool and the chairs, the ornaments on the table. There is just enough to give an air of distinction, expressive of the people whose home it is. In this particular case the ornaments on the table fit in so well with the old screen that they seem a part of it, thus making the wall treatment one complete whole.

The living-room is the place where the most heinous offenses in the line of accessories are committed. It seems so easy to add just one more gift, and quite impossible to discard one. The question of what to use on the walls arises first. The era of absolutely plain wall surfaces seems to be passing, and in the present mode, though we still use plain walls, they are very colorful and need a limited amount of decoration. There may be many pictures if they are harmonious with the character of the room, or a piece of fine fabric, or other colorful antique ornament. One interesting wall treatment is shown in the first illustration. The rich color tones of the old cartoons blend in with the antique barometer framed in dull soft gilt. They all provide interesting contrast against the lovely plain blue wall. The grouping is perfect and suggests the simplicity that can be so decorative. Perhaps some such wall treatment would add charm and dignity to one end of your living-room. Each thing has been carefully selected and therefore they are all harmonious together. That is one point well worth consideration.

The spacious living-room with Italian feeling is part of a city apartment and yet has just as definite character as though the exterior of the house proclaimed its style. The accessories in this room are particularly worthy of study, for they are few in number and so right in placement and quality. The heavy painting over the low chest is sufficient decoration, even for a long wall space. The tall wrought-iron stand filled with flowers and greens adds a dash of color as well as height in a broken corner. The lamps and shades are lovely in themselves and absolutely right in this room.

This merely goes to show that for each type of room there are accessories which can



THIS STRIKINGLY EFFECTIVE TREATMENT *of a hall in the Chinese manner shows the value of a simple setting with accessories in perfect harmony with their background. Against the walls of antique gold stand a red lacquer chair and an old teak table holding two robin's-egg-blue pottery vases. Mary Linton Ackerman, Decorator*

Photograph by Mattie Edwards Hewitt



THE COLOR SCHEME *of this dining-room, which so genuinely reflects the spirit of the seventeenth century, was set by the early Italian painting which dominates the room. Mary Coggeshall & Jeannette Jukes, Decorators*

add to its beauty. If your living-room is early Colonial, there are old Currier and Ives prints for the walls, glass and metal lamps with simple shades of parchment or chintz. Pewter or brass for the small notes, vases of old glass, and fern stands of simple twisted iron will help to complete the picture. There is a tendency toward the use of too many ornaments in an Early American room, probably because the collector just cannot pass by a funny old Toby jug, or another pewter tankard, or some old lustre or glass. Again it becomes a question of selection, for each piece shows to better advantage when it is not placed in too close competition with another of equal interest.

Lamps and shades present one of the most difficult problems, for so many points of artistic and utilitarian value must be considered. We are apt to cling to those we have, even though quite sure that another type or color would look better, and even provide better light. In the eighteenth-century living-room a fine Chinese jar makes an excellent lamp if it has a plain shade. One need not have a bizarre shade just because the base of the lamp is Oriental. The natives of the East would be the first to decry these strange and awful shades which sometimes overshadow and hide the beauty of a rare porcelain. A simple stretched shade of neutral-toned taffeta provides a good light and is a quiet complement to any decorative base. Old English brass candlesticks also make excellent lamps and call for plain shades of parchment or rough silk. In the room just referred to the plain parchment shade on the old Persian jar sheds a fine light for reading, but in no way dominates the beauty of the bowl which is so unusual.

The mantel too often becomes a catchall for odds and ends and decorative gifts instead of the most important architectural feature in the room. The ornaments to be used there should be selected with great care and after thoughtful study. The size and style of the mantel must be considered, what the wall treatment is over it, and whether it has real architectural distinction or is just a facing for the fireplace. These small accessories can enhance the beauty of the whole fireplace wall or they can quite spoil it. If a mirror hangs on the wall above, it is often possible to use something on the shelf that is tall enough and beautiful enough to reflect pleasantly in the glass. One lovely vase filled with flowers may be placed in the centre, with a lower ornament on either side. Lovely Sèvres vases full of rich color grow more beautiful in reflection. The reflection of the back of a clock set in front of a mirror is no addition to the beauty of any mantel, therefore that does not seem to be quite the right place for the clock. It is not essential, as is sometimes said, to have three or five ornaments on a mantel. It is quite as correct to have only one pair of beautiful vases, if you prefer, and possibly another pair of smaller objects which harmonize with them. Sometimes people use the mantelshelf for a rare collection of tiny bibelots or a parade of small ivory figures or other rare and entertaining objects.

If there is a fine painting or an old piece of fabric hung above the mantelshelf, then only those things which help to accent its color or pattern should be used. Be sure that any high ornaments will not interfere with the full enjoyment of the picture. If there is nothing over the mantel but a plain panel matching the other walls, then you might try one of the very decorative (*Continued on page* 70)

Photograph by G. W. Harting



THIS DELIGHTFULLY COLORFUL DINING-ROOM *expresses the contemporary spirit in a simple manner. Its chief interest lies in the strongly contrasted and extremely effective use of silver, black, and flame color. McBurney & Underwood, Decorators*

The Vexed Question of Plant Names

Not only is a Universal Adoption of Botanical Names necessary, but also a Standardized Pronunciation

BY HELEN HART OAKES

A ROSE by any other name,' the poet writes, 'would smell as sweet.'

This happy sentiment seems to have been adopted by many amateur gardeners in defense of their carelessness concerning plant names, and they bestow the term 'highbrow' upon those who use standardized names with some regard to their correct spelling and pronunciation. This article is dedicated to those highbrows who have been saddened (or maddened, as their dispositions decree!) by hearing gardeners glibly inform a visitor that a certain plant is 'Ar'-je-mōn or California-poppy,' thus adding mispronunciation to misinformation; that a plant called 'kiss me over the wall' flourishes in the garden; or that the 'py-re-the-um,' 'a-lys-si-um,' and 'an-e-mone' are abroad in the land. For these careless gardeners give generously to some names the syllables they filch from others!

Perhaps the rather dreadful-sounding names some plants bear, such as salpiglossis, Eschscholtzia, or Hemerocallis, or even worse ones fairly reeking of the clinic, tend to discourage their use. Perhaps also the fact that there is so much disagreement among botanists and other authorities on standardized plant names helps to account for the misinformation and ignorance on the subject.

A waggish old townsman who boasts of his 'pinies,' his 'painted tongue' and meadowsweet, always leans over our hedge when these plants are in bloom and with mock solicitation asks after the 'p'onies, epiglottis, (*Continued on page* 91)

Acacia — A-kāsh′-i-a
Acer — Ā′-ser
Acre — Ā′-ker
Ageratum — A-ĭĕr′-a-tum or A-jer-ā′-tum*
Akebia — A-kē′-bi-a
Alkanet — Al′-kan-et
Alyssum — A-lis′-um
Althæa — Al-thē′-a
Anchusa — An-kū′-sa*
Anemone — An-ĕm′-o-ne
Anthemis — An′-thĕm-is
Antirrhinum — An-tir-rī′-num
Arabis — Ăr′-a-bis
Arbutus — Ar′-bu-tus
Argemone — Ar-gĕm′-o-ne
Armeria — Ar-mēr′-i-a
Asclepias — As-klē′-pi-as
Aubrietia — O-brē′-shi-a
Azalea — A-zā′-le-a
Azurea — Azh-ur-ē′-a

Baptisia — Bap-tĭz′-i-a*
Basil — Băz′-il
Begonia — Bi-gō′-ni-a
Bignonia — Big-nō′-ni-a
Bocconia — Bŏk-kō′-ni-a
Boltonia — Bōl-tō′-ni-a
Brachycome — Brăk-i-kō′-me
Browallia — Brŏw-āl′-li-a

Calendula — Kal-ĕnd′-u-la
Calopogon — Kal-o-pō′-gon
Camellia — Ka-mĕl′-li-a
Campanula — Kam-păn′-u-la
Centaurea — Sen-tâu′-re-a
Cerastium — Ser-ăs′-ti-um
Cheiranthus — Kī-răntħ′-us
Chelone — Kĕ-lō′-nē
Chionodoxa — Kī-ŏn-ŏ-dŏx′-a
Cimicifuga — Sī-mĭ-sĭ-fū′-ga
Clematis — Klĕm′-a-tis
Cleome — Klē-ō′-me
Cneorum — Nē-ōr′-um
Cobæa — Ko-bē′-a
Conifer — Kō′-nĭ-fer
Cyclamen — Sīk′-la-men
Cypripedium — Sĭp-ri-pē′-di-um

Dahlia — Dahl′-i-a
Daphne — Dăf′-ne
Delphinium — Del-fĭn′-i-um
Deutzia — Dōĭt′-zi-a or Dūt′-zi-a
Dielytra — Dī-ĕl′-it-ra
Digitalis — Dĭj-i-tā′-lis
Dodecatheon — Dō-de-kăth′-e-on
Doronicum — Do-rŏn′-i-kum

Echeveria — Ek-e-vē′-ri-a
Echinops — E-kī′-nops
Eremurus — Ĕr-ĕ-mū′-rus
Erigeron — E-rĭj′-e-ron
Eryngium — E-rĭn′-ji-um*
Eschscholtzia — Ĕ-sholtz′-i-a* or Ĕ-skoltz′-i-a
Eulalia — Ū-lāl′-i-a
Euonymus — Ū-ŏn′-i-mus
Exochorda — Ek-so-kōr′-da

Forsythia — For-sī′-thi-a
Freesia — Frē′-zhi-a
Fuchsia — Fū′-shi-a

Geum — Jē′-um
Gilia — Gĭl′-i-a
Ginkgo — Gink′-ko
Gladiolus — Glăd′-i-o-lus or Glad-i-ō′-lus
Gnaphalium — Na-fā′-li-um
Godetia — Go-dē′-shi-a
Gypsophila — Jip-sŏf′-i-la*

Halesia — Hālz′-i-a
Hemerocallis — Hĕm-e-rō-kal′-is*
Heuchera — Hōĭ′-ker-a or Hū′-ker-a
Hydrangea — Hī-drăn′-je-a
Hypericum — Hī-pĕr′-i-kum

Iberis — Ī-bēr′-is*
Ipomœa — Ip-o-mē′-a
Ismene — Is-mē′-ne

Kniphofia — Nĭ-fō′-fi-a
Kochia — Kōk′-i-a*

Laburnum — La-bŭr′-num
Lantana — Lăn-tā′-na
Lathyrus — Lăth′-i-rus
Lavatera — Lăv-a-tē′-ra
Liatris — Lī-ā′-tris
Linum — Lī′-num
Lychnis — Lĭk′-nis
Lysimachia — Lis-i-māk′-i-a

Matthiola — Ma-thī′-o-la or Ma-tī′-o-la

Nepeta — Nĕp′-e-ta
Nicotiana — Nĭ-kō-shi-ā′-na
Nigella — Nī-gĕl′-la
Nymphæa — Nim-fē′-a

Œnothera — Ē-no-thē′-ra
Orchis — Or′-kis
Oxalis — Ŏx′-a-lis

Papaver — Pa-pā′-ver
Pentstemon — Pent-stē′-mon
Physostegia — Fī-sos-tēj′-i-a*
Platycodon — Plat-i-kō′-don
Polemonium — Pŏl-e-mō′-ni-um
Polygala — Po-lĭg′-a-la
Pontederia — Pŏn-te-dē′-ri-a
Portulaca — Pōr-tu-lā′-ka or Pōr-tu-lăk′-a*
Primula — Prĭm′-u-la
Pyrethrum — Pĭr′-e-thrum or Pi-rē′-thrum

Romneya — Rŏm-nē′-ya

Santolina — Săn-to-lī′-na
Saxatile — Săk′-sa-tĭl
Scabiosa — Skā-bi-ō′-sa
Schizanthus — Ski-zăn′-thus
Scilla — Sĭl′-la
Sedum — Sē′-dum
Selaginella — Sĕ-lā-ji-nĕl′-la
Sequoia — Se-quōĭ′-a
Spectabilis — Spek-tā′-bil-is
Stachys — Stā′-kis*
Statice — Stăt′-i-se
Stevia — Stē′-vi-a
Stokesia — Stōk′-si-a

Tagetes — Ta-jē′-tēz
Thalictrum — Tha-lĭk′-trum
Thyme — Tīm
Tradescantia — Trăd-es-kăn′-shi-a or Trăd-es-kăn′-ti-a
Tritoma — Trĭ′-to-ma
Trollius — Trŏl′-i-us

Uliginosa — U-lĭ-jĭ-nō′-sa

Viburnum — Vī-bŭr′-num
Viola — Vī′-o-la

Weigela — Wi-gē′-la
Wisteria — Wis-tēr′-i-a

Yucca — Yŭk′-a

* A-jĕr′-a-tum is authorized by Bailey in his Horticulture Dictionary, by the De La Mare Dictionary of Plant Names, and by the Webster and Standard Dictionaries.
An-kū′-sa — Bailey, Webster
Bap-tĭz′-i-a — Bailey, Webster, De La Mare
E-rĭn′-ji-um — Bailey, Webster, De La Mare
E-sholtz′-i-a — Bailey, Webster, Standard, and De La Mare
Jip-sŏf′-i-la — Bailey, Webster, De La Mare; 'Gypsum loving' (jip-sum)
Hĕm-e-rō-kăl′-is — Bailey, Webster, De La Mare
Ī-bēr′-is — Bailey, Webster, De La Mare
Kōk′-i-a — Bailey and Webster (named for Mr. Koch)
Fī-sos-tēj′-i-a — Bailey, Webster, De La Mare (*g* soft between vowels — euphony)
Por-tu-lā′-ka — Bailey, Standard, Webster, and De La Mare. Commonly pronounced Por-tu-lăk′-a
Stā′-kis — Bailey, Webster, De La Mare

Note: In almost all the cases in which two pronunciations are given, one shows the form in which a proper name is preserved, a form which is correct even though it is contrary to rules for syllables, and so on, but which is not used by all authorities.

THREE COMPETITION HOUSES

Submitted in the House Beautiful Small-House Competition of 1929

Photographs by John Wallace Gillies, Inc.





THE HOUSE OF MR. HOWARD L. WILSON

Scarsdale, New York

EDGAR AND VERNA COOK SALOMONSKY
ARCHITECTS

THE WALLS *of this house are of grayish-buff stucco with stone and brick which are washed to match in color. The roof is of tile shingles in terra-cotta color; the trim and half-timber are of oak, weathered gray. Metal casements are used throughout*



THE HOUSE *is planned for two adults, one child, and one servant. The servant's room and bath are conveniently placed beside the kitchen, leaving the entire second floor for master bedrooms. The living-room has structural oak timbers and beams hand-adzed with warm, weathered finish. The stone fireplace has back of brick laid in herringbone design. The walls are of plaster with old English finish in varied tones of buff*

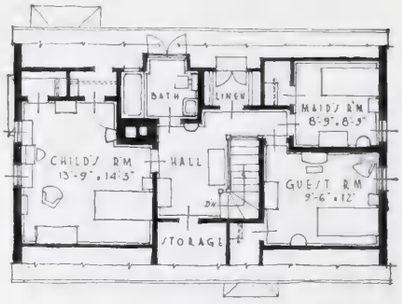


Photographs by Charles Darling

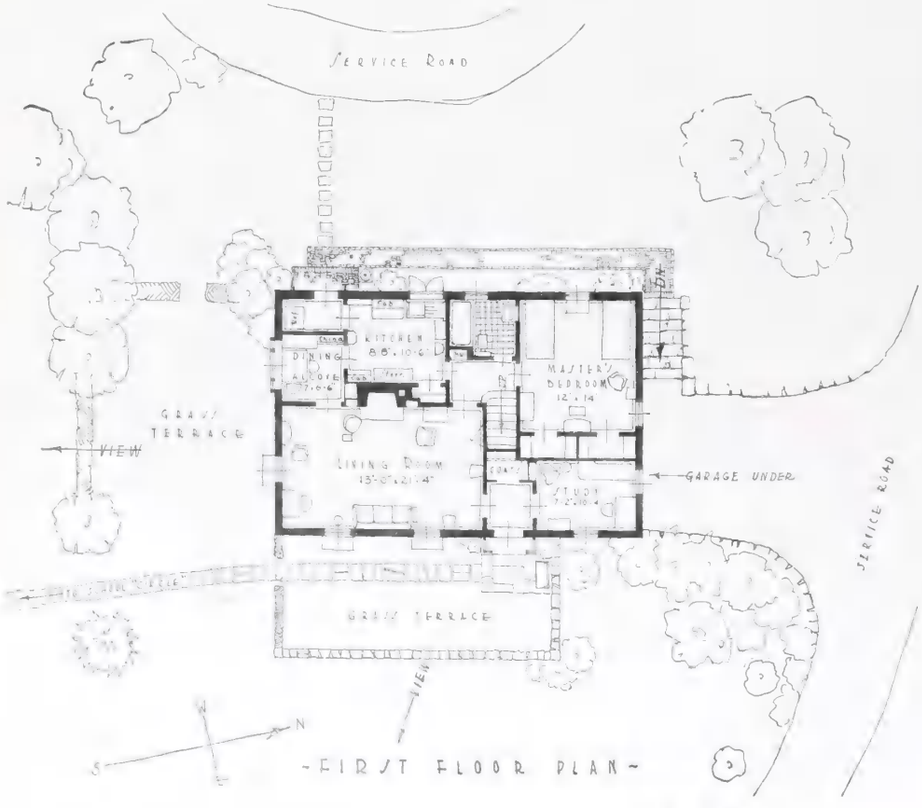


A HOUSE IN CONCORD, MASSACHUSETTS

MARY ELIZABETH WINSOR, ARCHITECT



– SECOND FLOOR PLAN –



– FIRST FLOOR PLAN –

THE SPECIAL PROBLEM *to be solved here was to design a house at minimum expense that would harmonize with the Georgian architecture of the buildings of the school on whose grounds it is placed. The walls are of masonry construction of secondhand brick; the roof is of secondhand black slate. The trim, windows, and lattice are white, while the doors are dull blue-green*

A REQUIREMENT *was that a master's bedroom, bath, and small study be situated on the ground floor. Since heat and hot water are supplied by a central heating plant, the cellar excavation was limited to the requirements of a one-car garage and small storage room*



IN THE LIVING-ROOM, *two views of which are shown here, an effect of paneling was inexpensively obtained by mitring the baseboard and cornice with the trim of the doors, bookcases, and full-length windows. The woodwork and plaster are painted a pale café au lait; the inside of the bookcases is dull yellow; a faded peach color predominates in chintzes and rugs. This house was highly commended by the judges of the competition*

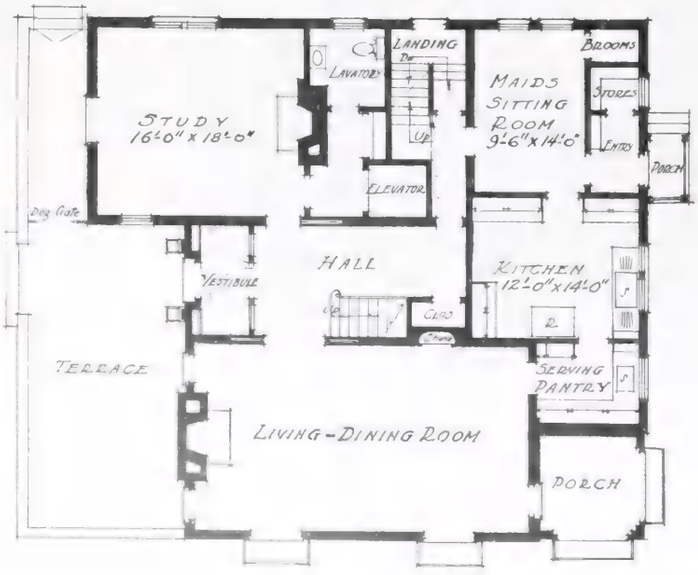


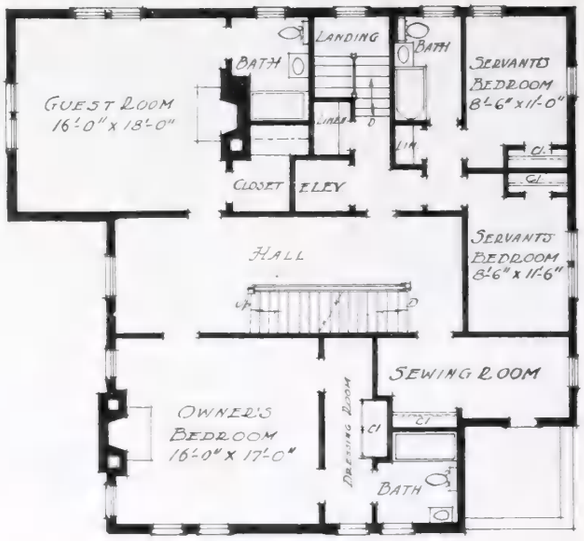


A HOUSE IN NEW BEDFORD, MASSACHUSETTS

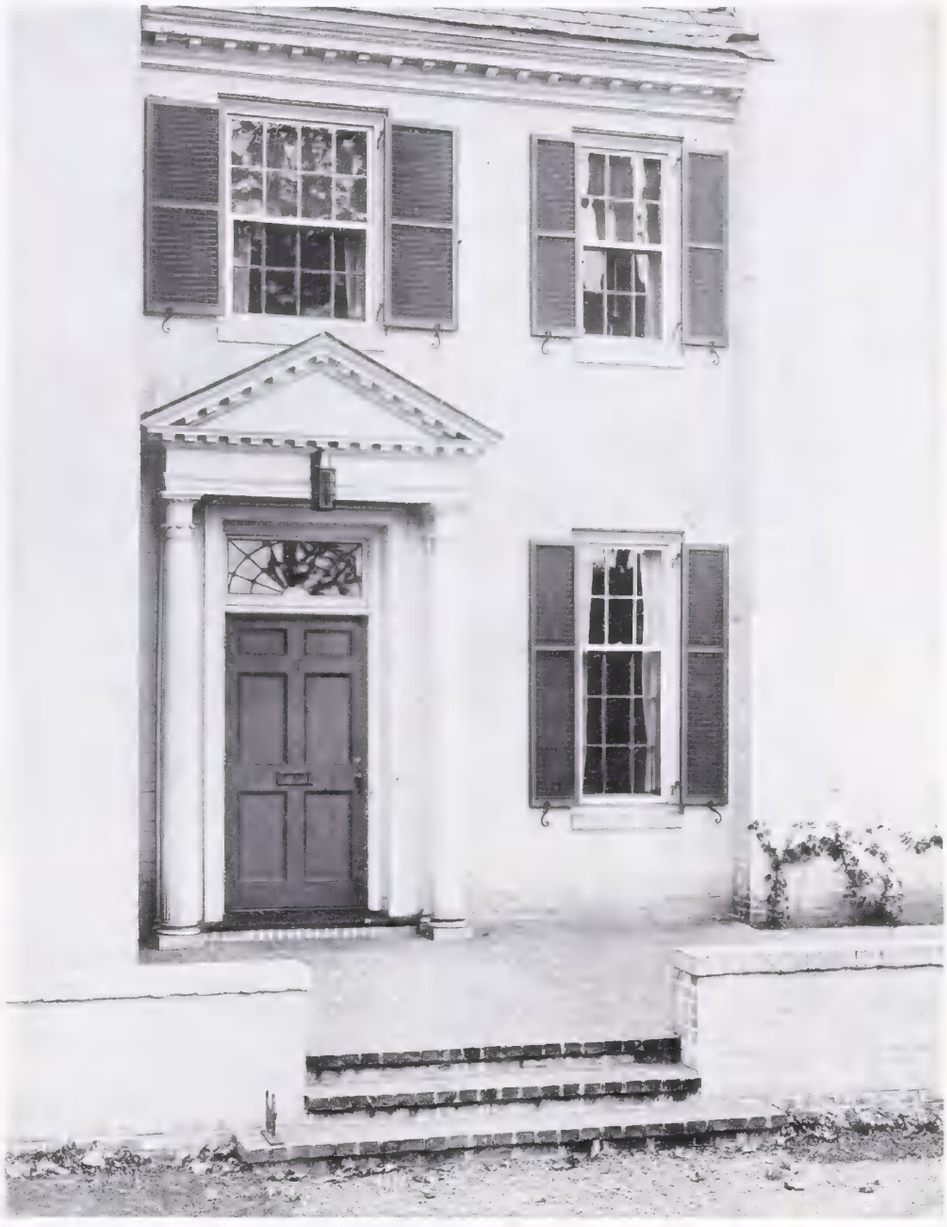
HOWE, MANNING & ALMY, ARCHITECTS

THE ORGANIZATION OF THIS PLAN *was determined by an existing garden on the west side of the house. In order to secure the advantage of the view of this from both study and living-room and of the sun in the living-room, the house was turned end to the street*





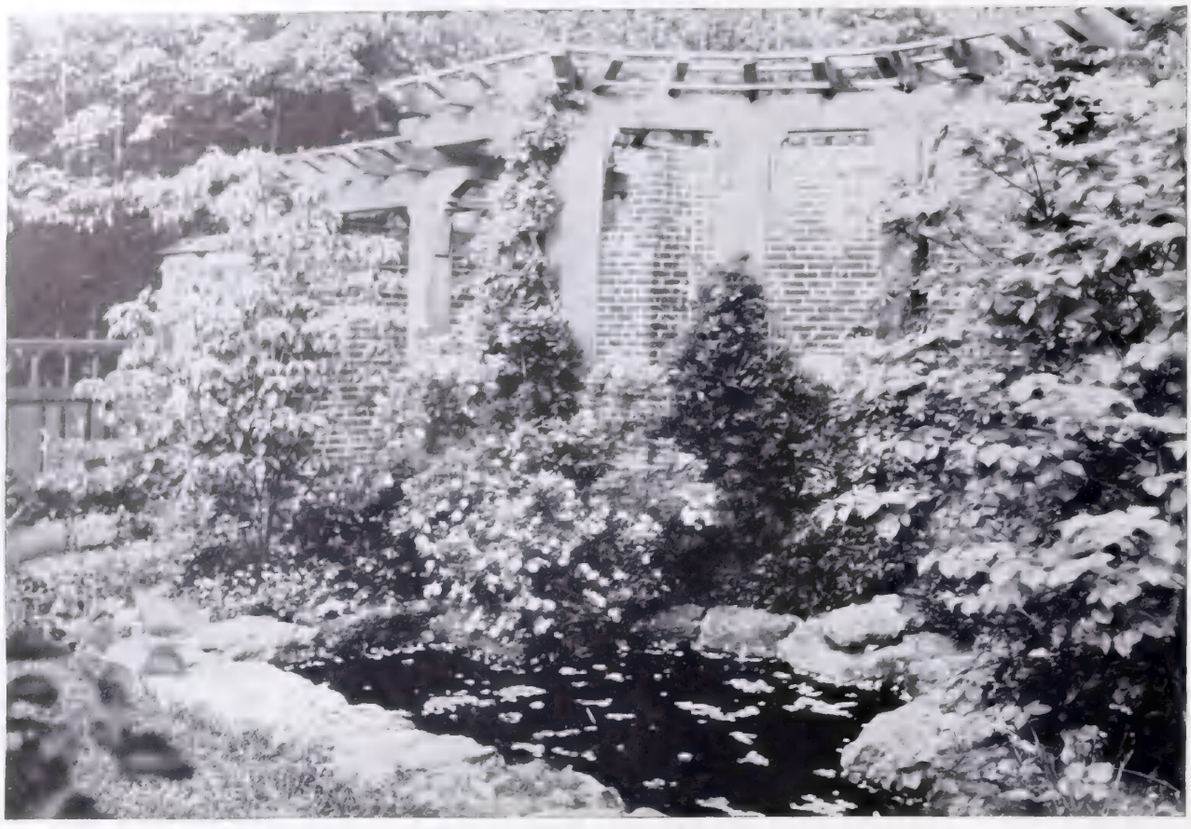
THE HOUSE IS OF FRAME *construction with brick veneer. The walls and wooden cornice are all painted a very light gray; the blinds and front door are green; the roof is of green and purple slate. The detail of the door and the low brick wall enclosing the terrace are excellent features which contribute to the distinction of this house*



THOROUGH INSULATION *permitted a studio on the third floor which is used for metal work and other crafts. Over the screened porch is a balcony with a clever contrivance in the wall for the storing away of the mattress of a Gloucester hammock*



Photographs by Author



A Garden Fitted to Its Site

The Garden of Mr. George Bramwell Baker in Chestnut Hill, Massachusetts

BY HAROLD HILL BLOSSOM

THE houses we remember in after years are those which had an individual quality. So, likewise, each garden should have its own personality, as it were, if it is to be a garden that one thinks of as distinct from gardens in general.

Where house and garden are close together, there should be a harmony between them such as one finds existing between the members of a happy family; but where the garden is apart from the house, its character may be different from that of the house both in style and in detail without violating the feelings. An existing feature in the landscape may dominate and by its influence set the style for the whole garden, or a combination of natural features may give a particular spirit or feeling to a garden.

So, in designing a garden, consider first what Nature has provided. Perhaps it is a ledge casting a shadow across the ground and giving a wild character to the spot. Or it may be a vigorous old oak with wide-spreading branches under which one would like to sit and look out upon the garden brilliant in the full sunlight. Or it may be a peaceful open slope inclining to the grassy bank of a slow-moving river; whereas another spot may be on high-standing ground with distant views over great stretches of country, with fields, farmhouses, woods, and the roofs and spire of a village in the distance.

AT ONE END OF THE GARDEN, *sunk within the curve of the pergola, is a pool edged about with rough stones similar to the outcropping of the rocky knoll near by. This is partly hidden by the overhanging branches of a flowering dogwood and long stems of a Hugonis rose*

Before you plan, go alone to the spot and commune with Nature to understand her spirit; then bring to the problem all your skill in design and knowledge of horticulture.

A FORMAL garden takes on some of the character of a house and some of the character of the fields. Like a room, it is definite in shape, more often rectangular than otherwise. Like a room also, it has enclosing walls of some sort. They may be of masonry, of wood, or of foliage (a hedge); or they may be a combination of foliage (of vines) with a fence or wall. And the floor of the garden may appear level or be in different levels connected by flights of steps. A further point of similarity between garden and house may be found in the furnishings, the seats, vases, and other objects. But beyond this, similarity ceases.

Suburban places of limited extent, more frequently than not, offer little chance to develop a garden of character; but in the place shown in the accompanying photographs the lot was double in extent and had been chosen by the owner because of an outstanding knoll of rock rising above the street and surmounted with a very large oak. The oak died slowly, but below the rocky knoll, on the second lot, stood a group of straight-trunked hickories which had grown into fine stature. Being situated at the street side of the lot, they served to shut off the rest of this land from the street. Behind these hickories lay a slope open to the sun, and here the garden was placed. In form it is a simple oblong rectangle, with a small circular bay at the end toward the hickories. This bay is carried out in the form of a brick wall with heavy posts standing out from the wall to make a curving pergola, which is festooned with wisteria.

In the centre of the curved wall is a wide window through which are seen the straight trunks of the tall trees beyond. On the west side, this wall runs into the side of the rocky knoll into which it is bonded, and on the east side is a high service gate with a stretch of brick wall beside it. Here may be a small tool house at a future time with its pitched roof showing above the brick wall, but at present there is only the window with

spindles set in it. It serves as another penetration in this wall. The gate is open in character also, so from inside the garden one gets glimpses of the wooded spot outside. This unites the garden more intimately to its surroundings. Also it adds that quality of mystery which is so effective in the development of a garden and its surroundings. When all is so open and evident that it can be taken in with one glance, the effect is poor, cold, uninteresting.

At this end is a pool, sunk into the curve of the pergola and set a little above the level of the garden. The pool is dark, edged with rough stones similar to the outcropping of the rocky knoll and partly hidden by the overhanging branches of flowering dogwood and long stems of a Hugonis rose, which showers the pool with its golden petals each spring. When the wisteria is old enough to bloom, its grape-like bunches of bluish flowers will be reflected in the quiet water. And above this composition tower the hickories, forming a strong background.



ABOVE *is a view of the long path leading to the house, which is hidden, however, from the garden by the hickory grove and rocky knoll*



THE CURVED PERGOLA *has a brick wall at the back and in the front heavy posts festooned with wisteria*

THIS GARDEN *is especially planned for spring and fall bloom, but as roses were especially wanted they are placed in the centre beds, where they secure plenty of sun, but where they are partly concealed by the perennial borders*



The planting of this end is handled to make the pool seem more natural in character than its form would lead one to expect, for, beside the flowering dogwood and Hugonis rose, it includes azaleas, *Mahonia aquifolium*, leucothoe, and cotoneaster. The water for the pool comes in, not by a formal jet, but as a gurgling stream appearing from under a rock and rushing over a rough stone to the water's edge. The outlet is completely concealed and the control is in the brick wall, an inconspicuous small bronze wheel. The paving of the pergola is of irregular shapes of bluestone laid with sand joints, with an allowance for some open beds at the base of the wall, in which is growing euonymus, clinging to the brick wall.

At the other end of the garden was placed a shelter with a built-in seat flanked by convenient shelves. Other furniture of the light Hankow kind and a simple substantial table add to the comforts of this garden house. The floor is of smooth bluestone laid with close cement joints, to be as even as possible, so that it will be easy to move the furniture over it. The roof is of rye straw matting which gives a more rustic effect than slate would produce.

EVERY garden should have its shelter, or place of refuge from the sudden shower or from too much sunlight, and it should be in as intimate a relation to the garden as possible, so that those seated in the shelter may not be separated from the garden, but may be in a position to enjoy it, and if possible be so placed as to get from their position the best view of the garden.

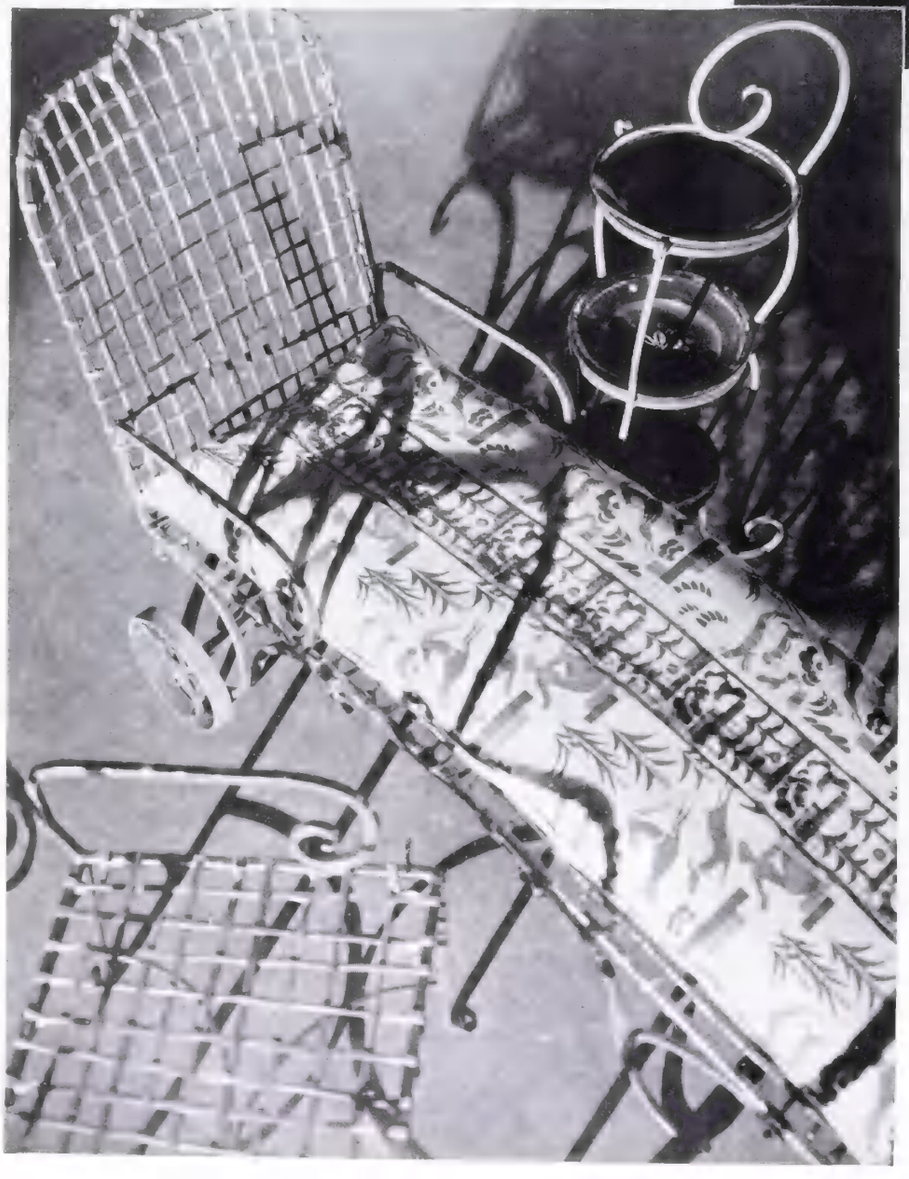
In this case there could be no close relation between the house and the garden. One gable end of the house is seen from the garden: it shows a brick wall, so brick is used in the garden. But it is the hickory grove and rocky knoll above it that dominate this garden and give (*Continued on page* 74)

FURNITURE OF DISTINCTION FOR TERRACE AND GARDEN

Two Groups which well illustrate the Decorative Possibilities of Weather-resisting Furniture Designed in the Modern Manner

Photographs by H. Williams





VERY SMART AND SOPHISTICATED *are these garden pieces shown above, made of tubular iron with French cane seats and backs. Any two-color combination may be used in the cane with the frames painted to harmonize. The table shown has a metal top, but also comes with a black Formica top which does not stain or burn. Courtesy of Edward R. Barto & Company*

RAWHIDE AND WROUGHT IRON *are combined to make this highly original and durable chaise longue with armchair to match. The frames are sprayed with rust-resisting lacquer and the hand-laced rawhide is treated to keep out water, making a springy as well as lasting seat. The cushion, covered with a sprightly patterned linen, has a wool-embroidered panel up the centre. The muffin stand is of hand-wrought iron holding three handmade Mexican plates. Courtesy of Arden Studios, Inc.*



THE *whitewashed walls of this peasant's house are very characteristic of Mallorca*

COLLECTOR'S LUCK IN SPAIN

II. Mallorca, the Land of Sea and Sky

BY ALICE VAN LEER CARRICK

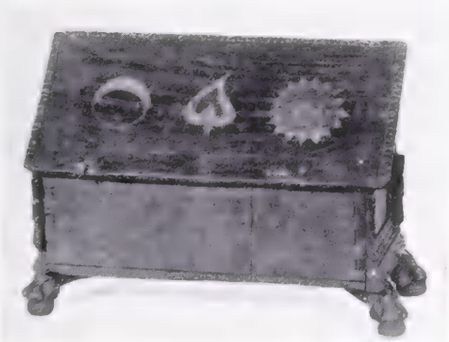
MAR-I-CEL, PUERTO DE POLLENSA, MALLORCA
July 18th, 1930

DEAR JO AND ARCH: —

The noonday sun is blazing down and throwing silver reflections on an incredibly blue sea, a paint-blue, bluer even than the hot arch of the sky, and I, completely lazy and comfortable and contented, am sitting here on the wide verandah, trying to write at least the beginning of my letter to you before Pepe comes out to tell us that *almuerço* is served in the cool, white-walled dining-room. Afterward I shall take a leisurely siesta, wake, and bathe again in the warm, tideless

White





water, stretching its smooth, ultramarine floor between Pollensa and the little Roman town of Alcúdia, which lies just across the bay and stars our eastern horizon with twinkling lights when the luminous violet dusk has fallen. There are no nights like Majorquín nights, especially now that there is a full moon to come up yellow over the edge of the sea, and paint a pathway across it, and throw great, fantastic shadows over the house and the gardens. And there are no days like these endless sunlit days; you can sail, or swim, or tramp when it is cool, or just sit idly with an unopened book on your lap, and appease your conscience by feeding the proud fantail pigeons. I do all these things in turn without the faintest sense of boredom.

But it occurs to me that I might tell you how we got here, because, you see, I am determined you shall come to Mallorca, and because, too, Spanish travel is usually denounced as such a difficult thing that I want to raise a protesting voice; so far we have had no trouble at all. Palma, the inevitable port for the Trasmediterránea Line, is a night's journey from Barcelona; we left at nine o'clock on the *Don Jaime Segundo*, — a boat as inferior to the *Primero* as the son was to his royal father, — and stayed on deck long enough to watch the glow of the city die away, and the great *atalaya* lights on Tibi Dabo lose themselves in a tangle of stars. I don't know why, though, I should cavil at the *Segundo*; it is small, but quite convenient and clean, and the little cabins are really rather luxurious. Besides, it is the first time I have ever seen a shrine on any ship; a Madonna, her gentle figure illumined by a red lamp, watched over us all night long. I never knew any voyage could be so tranquil; in fact, all was peace up to the moment we reached the docks, for then a mob of touts fought over our luggage until we were rescued by a stout Swiss who, speaking a rapid mixture of French, English, and Spanish, bore us off in triumph to breakfast at his own particular hotel, and then furnished us with the car that was to drive us to Puerto de Pollensa. An essential precaution, I may add, for, if you go by train, you have to change several times, and if you miss the bus that connects with the Port, you're out of luck and must walk the rest of the way. Our road ran through a wide plain, dusty with summer, the only thrusts of springing green in the fields of broad beans and the huge chevaux-de-frise that cactus bushes range in front of every little house. Stony, arid mountains rimmed the western horizon and hemmed us in as we reached the Port — and then at last, quite at the end, Hotel Mar-i-cel! Now this name really means something; translated into English it reads 'The Inn of the Sea and Sky,' and that's just what it is; its heraldry should be or blazoned on azure. And, lest you think I am painting an isolation too divine for comfort, let me hasten to assure you that there are hot and cold water in every room and an abundance of electric lights.

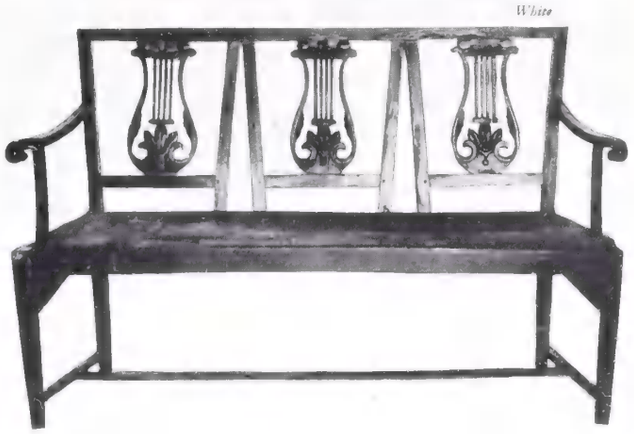


THIS *walnut side chair is over a hundred years old and has still its original seat of striped reed*

Still, I'm not at all sure that I agree with old Homer when he smote his blooming lyre and sang of Mallorca as the Elysian Fields. No, it is rather the Land of the Lotus-Eaters, a truth you will understand when I tell you that for three whole days I idled happily without any return of the Antique-ing Fever. On the fourth, finding that Don Vicente, the proprietor, was driving in to Palma, my collecting temperature rapidly rose to a hundred and six, and I decided to go with him. It was quite unknown territory to (*Continued on page* 83)

TWO VIEWS *of the seventeenth-century oak box whose lid is inlaid with designs like those which adorn the Murador portal of the Cathedral*

White



THE LYRE-BACKED SETTEE *of mulberry wood is an unusually rare and graceful piece*

Photographs by Frances Benjamin Johnston



A GREAT WILLOW OAK *shades the northern façade of Upper Brandon, and shaggy box-wood hedges frame the grounds with their evergreen billows*

UPPER BRANDON

The James River Home of Mr. and Mrs. Francis Otway Byrd

BY EDITH TUNIS SALE

HISTORIAN, poet, and painter have made familiar the story of Virginia's Colonial houses and plantations, but few are the tales told of those of early Republican times, though this is the period that saw the erection of the most ambitious dwellings of the old South.

Among these rare structures there is one which overlooks the tawny flow of old James River where the watery highway broadens on its course to the sea. Known as Upper Brandon, the house dominates an estate that still counts three thousand acres cut from the parent plantation of Brandon upon the marriage of a son of the latter seat — William Byrd Harrison, whose mother was Evelyn Taylor Byrd. Upper Brandon is one of the best-preserved and most architecturally correct Virginia houses of what was known in England as the Regency period and in America as the Federal. The long, generous lines of Brandon proved without doubt the inspiration of its three parts, although the older manor house is not so large.

Standing one hundred and fifty feet from the river bank, the house is surrounded by a park of many acres shaded by great trees which stretch their arms handsomely against the sky. In June the north front is enveloped in the fragrance of magnolias, two of which mount guard at the entrance portico, and larch trees — so seldom seen in this section of the country — bend and sway near the water. Beeches enliven the density of tall poplars and willow oaks. Still other glories of the sloping lawn are cedars, mimosas, sweetgums, and sycamores. Beyond roll the well-tilled meadows from which the park is secluded by a white gateway.

The double-fronted central portion of the house is sheltered by a rather steep hipped roof from which four chimneys rear upward, two on each side of the surmounting balustrade. The projections on both east and west are later additions, but in no way destroy the venerable appearance of the dwelling. These also are two-storied, but their roofs, though hipped, are somewhat shallow. In the northern angles between main building and additions are small porches quite in accord with those upon the two fronts. Very long and very low corridors or covered ways connect the main portion with the large end wings, one of which was originally the kitchen, the other for guests or school. The north and south porticoes are alike in size, but the columns of the latter show Ionic capitals, while Corinthian capitals decorate those upon the north, where another classic note is struck by the triglyphs of the cornice. The trim is white, the window shutters green, and the frontage is two hundred and sixty-three feet, all of which give to the red brick walls a most imposing appearance.

FROM the riverward porch an intriguing view is obtained of the rooms beyond, but the whole floor is not revealed at a glance. The broad hall is spanned by an interesting arch embellished with hand carving and carried on fluted pilasters with Ionic caps. A paneled wainscot with gouged chair rail encircles the hall, and above this the walls are plaster. Still more paneling is seen in the stairway and in the dado which scrupulously follows its ascent. The slender balustrade has an interesting mahogany handrail and the risers display the same shell-like decoration as those at Brandon. Another cultivated detail is noted in the acanthus-leaf carving about the heads of the four inner doors, which is far more elaborate than any woodwork in the older house. The doors, too, are unusual, for one finds Maltese crosses supplanting the customary square or rectangular panels.

On the east side of the hall are the drawing-room and dining-room, the former delightful in old mahogany and rosy hangings. A charming portrait of Maria Byrd, daughter of the second William Byrd of Westover, lends great distinction to the chimney end, and one recalls that she it was who became one of the most admired chatelaines of old Sabine Hall. In the dining-room one pauses before a portrait limned by Kneller's magic brush which displays the imperious countenance of Martha Blount, who was connected with the Byrds by marriage and who won admiration from Jonathan Swift and Pope, the poet of Twickingham Ferry. Here, too, hangs the likeness of another daughter of the genial seigneur of Westover, Anne Byrd, half sister of the ethereal Evelyn. The principal doors of these two rooms are



THE NORTH FRONT *faces the river, its portico guarded by two old magnolia trees. Almost hidden by the boxwood hedge are the low covered corridors connecting the main portion of the house with the wings*



SHADED BY TOWERING TREES, *this grassy walk stretches between the fragrant boundaries of rose vines and pungent box*



THROUGH TALL CORINTHIAN COLUMNS *on the north porch one looks across a sloping lawn to the peaceful waters of the James River*



AN OLD OCTAGONAL SMOKEHOUSE *with conical roof now proves a sanctuary for the birds, and before it stretches a luxuriant hedge of gardenia roses bordering one side of the grassy walk*

elaborated with hand carving and both have in common paneled wainscots, very high ceilings, and softly toned plaster walls.

Access is given to the library in the more modern addition from the parlor and the dining-room. The library presents a particularly arresting incident in the portrait of Mr. Byrd and his family and its relationship to the hall doorway. Painted by Charles Hopkinson of Boston, hung with artistry, and modern in minute details, this portrait strikes a note of strong contrast to the century-old walls of the house.

The sleeping-room on the west of the hall is distinguished by the very graceful arches on each side of the chimney breast. Not only are these finely carved in classic fashion, but the recessed window framed by one is enchanting. The balancing alcove is paneled and accommodates a door leading into the service wing.



THE LIBRARY *is dominated by an interesting portrait of Mr. Byrd and his family from the brush of Charles Hopkinson*

Life at Upper Brandon before the fateful War of the Sixties was beautiful and ran gayly. Its builder, known to an admiring countryside as 'the Squire,' not only was very prominent in Virginia, but took a keen interest in affairs across the sea. When Ireland was the prey of famine, his sympathy was so practical and sincere that he chartered a ship, loaded it with corn grown on his plantation, and sent it to the sufferers. Happily, it was after his time that sad days came, days when there were no more stately quadrilles in the great house; no more courtly games of trictrac; no more laughter — only tears. Four sons of the family felt the call of their country and exchanged for their lives of cultivated leisure the uniform and the sword. The plantation was, accordingly, ravaged by the enemy, and troops were quartered in the house whose walls still show the holes of random bullets. (*Continued on page* 81)

GARDEN-MAKING STEP BY STEP

V. The Growing of Perennials

BY DOROTHY M-P. CLOUD

BEFORE starting a flower garden, it is essential to determine the desired color combinations, and also the seasons when bloom will be required. If the garden will only be frequented in the spring and in the autumn, then all of the planting space should be reserved for plants that will flower at those times, in this way procuring a greater amount of color from the perennials than if their effect must be counted upon through the entire summer as well. In fact, for a garden to be filled continuously with bloom, the many lovely annuals must be called into play to intersperse among some of the perennial groupings whose flowers have bloomed and vanished for the remainder of the season.

The gardener's first thoughts turn to the old-fashioned favorites that can be depended upon and loved as much as they were long ago. The taller and bolder growers naturally take their places in forming the background, such as hollyhocks, thermopsis, Delphinium, Digitalis, Aconitum, and many others, whereas those of more modest habits, such as sweet-William, *Anchusa myosotidiflora*, Aquilegia, *Linum perenne*, and so on, paint the picture of the foreground.

AMONG the many plants that produce a riot of color it is truly a difficult problem to pick and choose, but, in consideration of the more practical side of the question, the perennials that are the least difficult to grow will be taken up at this time.

When the early tulips come into bloom *Dicentra spectabilis* will contribute its bright note to the garden. At this time, too, Myosotis, *Bellis perennis*, and Violas in variety can form floriferous borders, or may be used to carpet the ground in and out among their taller neighbors. *Anchusa myosotidiflora*, with its forget-me-not-like flower, is hailed among the few perennials that bloom in tulip time, and Aquilegia in its many colors always adds a light and airy atmosphere with its delicate flowers and foliage. The short-spurred varieties were usually found in the old gardens, but the newer, long-spurred strain is much superior. Trollius and Valeriana fill many empty places in May.

At this time, if the flower bed has a rubble border, the rock plants abound in great variety. *Phlox subulata*, Primulas, Arabis, and *Alyssum saxatile*, showing color in April, will cover themselves with glory in the month of May, as will also Dianthus, *Daphne cneorum*, *Aster alpinus*, *Dicentra eximia*, *Gypsophila repens*, Iberis, *Iris cristata* and *I. pumila* hybrids, *Phlox divaricata*, *Saponaria ocymoides*, *Veronica teucrium*, and so on.

Before May has entirely gone the soft blue of *Linum perenne* will appear, the pink



or white blooms of *Dictamnus albus* will break in effective spikes, and Thalictrum will add its softness and color to the picture, together with the early-blooming varieties of iris and Hemerocallis. *Papaver orientale* begins to flower late in the month, and the Campanula family provides *Campanula medium*, *C. calycanthema medium*, and *C. carpatica*.

WHEN June arrives, the peonies produce handsome flowers in variety, and many of the May bloomers continue to add their share to the garden. Then the later irises unfold, and *Chrysanthemum coccineum*, *Veronica spicata*, coreopsis, Miss Lingard phlox, Digitalis, *Anchusa italica*, and Delphinium all make generous contributions in perfecting the whole.

July still holds in its keeping many of the treasures of June, and in this month the tall stems of *Veronica longifolia subsessilis* carry proudly their spikes of blue. The large *Phlox paniculata* group flowers at this time, some of its especially lovely varieties being Eugene Danzanvilliers, Elizabeth Campbell, Mrs. Jenkins, Europe, Antonin Mercié, and Rheinlander. The bold stalks of *Yucca filamentosa* are excellent when used as accent plants, and the astilbes throw feathery flowers of excellent effect. Monarda in red, rosy lavender, white, and rose may be added to the July garden, the lavender variety being the best of the group.

The August heat does not discourage the *Phlox paniculata*, Monarda, or *Veronica longifolia subsessilis*. *Campanula pyramidalis* fills a prominent place among these late bloomers. Most of the Heleniums show their autumnal colors in August and continue in their well-doing through September, by which time the Delphinium may be allowed to give its second bloom, provided it has been given extra feeding and will therefore not be more ambitious than is best for its well-being. In September, too, the eupatorium in white and in blue is enjoyed, and also *Anemone japonica*, one of the loveliest perennials of all, blooming on until frost. Asters, Aconitum, dahlias, and chrysanthemums are old stand-bys for the September and October effect, the later-blooming chrysanthemums continuing into November.

In June or July the perennials that can be easily propagated from seed should be started. The seed catalogues will be a guide as to which of these can be procured. Most of the other plants in the garden may be increased by simple division.

AMONG the plants mentioned, a few require special cultural directions, differing in their needs from the generality.

Campanula medium and *C. calycanthema medium* should be sown in July. It is quite hazardous to keep them out of doors all winter and they should be kept in the frames until the middle of April, or even later if the weather is too cold for them to venture out. They are best treated as biennials, sowing the seed one year to provide bloom for the following June.

Myosotis (forget-me-nots), Violas, and *Bellis perennis* (English daisies) also require the protection of frames, and can be safely planted out at the same time as the Canterbury-bells.

Any very young plants will be far more likely to winter through successively if they can be kept under glass the first winter after being started from seed, but this is not an essential.

Most of the perennials should be lifted and divided every three or four years. Peonies do not adapt themselves happily to frequent moving, and they can be left undisturbed for many years. They are gross feeders and like to draw heavily on cow manure, so that if a bed is to be made exclusively for them, it should be excavated to the depth of two and a half to three feet, and filled with a mixture of one part in bulk of well-rotted cow manure to eight or nine parts of topsoil. The bed should be filled a few inches above the surface of the ground to allow for settling, and when sufficient time has elapsed for it to settle, the planting can proceed.

PEONIES must be moved in the autumn. They are usually increased by division, which can be accomplished from the middle of September until frost closes the ground. Each division should be made with from three to five strong buds. Possessing rather an exacting nature, the buds must be about two inches below the surface of the ground; if they are too deep, the plants 'go blind,' producing leaves and no flowers, and if the buds are too close to the surface of the ground the stock will rot out. From two and a half to three feet is allowed between each plant.

Tree peonies are (*Continued on page* 88)

Photographs by Paul J. Weber



INTERIOR VIEWS OF MISSION HOUSE

An Old Colonial House in Stockbridge, Massachusetts, now opened as a Museum

IN THE KITCHEN, *illustrated on this and the opposite page, with its pumpkin-colored walls, and woodwork showing remnants of its original gray-green paint, are many pieces of furniture and implements of interest. Among them are a dough bench, a butter churn, a wooden wing chair, and, by the fireplace with its old oven and lower recess for drying boots, an iron box for carrying live coals, a toddy heater, and so forth. The curtains are made of a homespun blanket dyed with walnut stain*





THE TRESTLE TABLE *with finely turned legs and old red paint still intact is set with wooden dishes, including wooden molasses jugs. The chairs with Spanish feet, also painted red, came from the Carver House in Plymouth. In the corner is a livery cupboard, an extremely early and rare piece. The open front with tuliplike Gothic slats allowed a circulation of air for the food which was kept in it*





TWO VIEWS OF THE PARLOR





IN THE PARLOR *illustrated on this and the preceding page, the walls are pale yellow and the woodwork natural pine. By the fireplace is an excellent example of a Queen Anne wing chair covered with crewel embroidery of the same period. The hangings also are of the same crewelwork. Over the desk-on-frame which has its old red paint is an unusually large courting mirror. In front of it is a small Carver side chair painted green. Notice the two candle stands, one adjustable by ratchet, the other by screw. The settle is curved and has a blue taffeta cushion and pillow embroidered in colored wool on homespun*



IN THE HALL *the walls are yellow and the wood natural pine. The front door has its original bar and latch with lock fastening. The wood at the base of the corner post shows deep scars where the guns stood*

THE HOUSE OF TO-DAY

III. Tendencies in the Development of Domestic Architecture as Reflected in its Construction

BY R. W. SEXTON

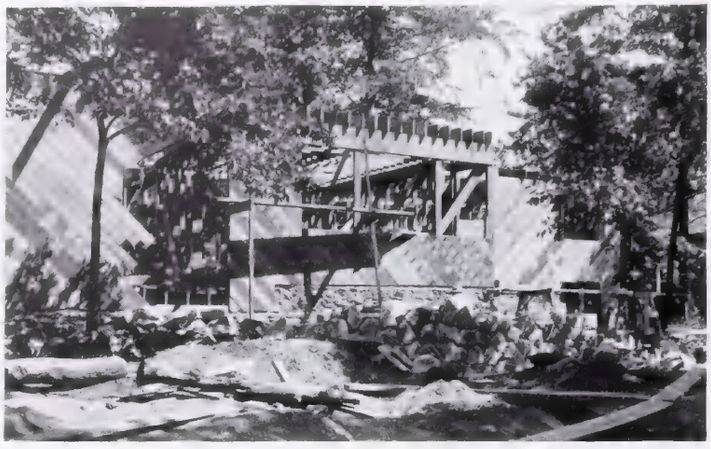
THE styles and periods of the past appeal to us so strongly to-day because the architecture of those times proves to us so conclusively that the master designers of architectural history adhered strictly to the old-established principle that design is developed from structure. We can see in the orders of ancient Greece, for example, an elaboration of the post and beam on which all Grecian building is based; interest in half-timber architecture of Tudor days in England is due entirely to its visible construction; even in those buildings in this country which date back to Colonial times the relationship of design to structure is strikingly evident. In fact, it was at one time not only possible, but natural, to determine from the design the era in architectural history with which a building was associated. For style in architecture was understood then to refer to the architectural treatment of certain buildings, the design of which resulted from the use of some method of construction peculiar to some locality in some period of history.

Owing to the present tendency to simulate the styles and periods of the past in our architectural designs, we have so overemphasized beauty of design that we quite naturally are apt to underestimate the importance of good construction. We are living in an age when public appreciation of architectural art has reached a hitherto unattained peak. The designs of the old historic styles and periods have been held up to us by recognized authorities as the highest standards of architectural beauty, so that it is not unnatural that we have become 'period-minded' and have insisted that our architects design us 'period' houses. If we let them try to do something original for us, we run a chance that the house will not be as beautiful — in the eyes of the public — as one that bears period influence. The result is that we still cling to period ideas in domestic architecture and probably shall for some time to come.

Personally, I prefer to account for this 'era of period influence' by the fact that we still build our houses in the same materials in which houses have been built for past centuries. In spite of the fact that certain attempts have been made to prove to us the opportunities and advantages of houses of steel, glass, and metal, we still find that stone, brick, wood, and stucco houses give us complete satisfaction. And anyone can understand, when he realizes that structure is the basis of design, that there must necessarily be a certain similarity in the design of houses built of the same material, without regard to the country or the era with which they are associated.

And this brings us face to face with the fact that we can have no style of our own until we evolve some new and original structural materials and a new and original means of construction. We can see the truth of this theory in our modern skyscrapers. Before steel and reënforced concrete construction was invented, our buildings were considered tall when they were over six stories high. This new means of construction, based on a steel frame and poured concrete, allowed us to attain almost unlimited heights in buildings. Then, faced with new and unusual opportunities and inspired by a new means of construction, our architects, in a surprisingly short length of time, developed new ideas in design, which, in our enthusiasm, we like to designate as 'modern American.' But the steel and concrete building is primarily a very tall building, and although this type of construction has been successfully used for houses in certain parts of the country, the design of which logically bears a modern character in keeping with its structure, most of us still think that beauty and durability in domestic architecture are best expressed now, as they have been in the past, in stone, slate, wood, brick, tile, and other similar materials which have proved their worth. So before we can hope to get away

Photographs by Harry G. Healy







THREE VIEWS *of a house under construction, with walls of wood framing to be covered with brick and stucco. The first picture shows the wood frame being erected; the second, the wood sheathing applied to the outside of the studs; and the third shows the finished wall with certain sections of the sheathing covered with brick and others in the effect of half-timber, filled in with stucco. Julius Gregory, Architect*

from the period house, we must find some new means of construction which will allow us to design houses that will better satisfy our desires than do those in which we now live.

When this craze for the periods first came over us, it was taken up only by those very well-off financially. A period house seemed out of the reach of those of us of moderate means. But, fortunately or unfortunately, according to your point of view, the inventors and manufacturers of building products were with the masses. Their interests were centred on developing materials by which the effect of a period house could be attained at a cost within reach of all. 'Carved wood' was cast in a mould; 'ornamental tiles' were pressed in sheets; 'laths and plaster' were nailed to the wall like boards. And to cap it all, it was found that wood-frame construction could be used and simply covered on the outside by a veneer of brick or stone, as clapboards, shingles, or stucco might be applied, and no one would know that it was not a solid masonry wall.

Naturally, the cost of construction has thus been considerably cut, and although the house is not as durable as if it were constructed of solid walls, this form of construction is even preferred by some New York architects. Arthur C. Holden, for one, says that it appeals to certain of his clients to-day because it allows a house to be built so much more quickly. Other architects claim that it makes a drier house than one of solid walls. But Arthur I. Meigs, of Mellor and Meigs, architects of Philadelphia, while he admits that a solid brick or stone wall is porous, argues that furring strips will prevent the dampness from entering the house. The best method of construction, he thinks, is to line solid brick or stone walls with hollow tiles. This, of course, runs into money and is not always possible.

The point I want to make is that we do not build our houses to-day for our grandchildren and great-grandchildren as did people in past centuries. We are more concerned whether the materials used in the construction of our houses will last during the rest of *our* lives than whether they will make a house that will be really permanent. And there is no doubt, too, that many of us would rather have a good-looking house, a fashionable house (I hesitate even to use such a term), a house that looks more than it really cost, than a house that is built of the best workmanship and materials. And, similarly, we often prefer a larger house that appears to have solid brick walls, for example, than a smaller one that actually is built with solid walls.

It is interesting to note that the great majority of modern manufactured structural materials have been developed with a view to improving or making more durable this recently evolved type of wall construction, which is known as brick veneer and stone veneer in architectural and building circles. There are certain insulating materials that may be applied over the studs on the inside which tend to make the house dryer and more weatherproof generally. Other materials lesson the fire hazard; and there is one product that I know of which may be poured into the air pocket made by the studs between the sheathing and the laths, which makes this type of wall practically a solid unit.

But when this veneer form of construction is used, the outside material, whether it be brick or stone, half-timber or stucco, serves as nothing more than a curtain; the load is carried by the hidden structure of the wall. Although it may be argued that this is contrary to the principles of structural design, this type of construction is accepted by many to-day because it allows a wide variation in the use of materials and a similar divergence in the style of the design; in other words, it is extremely flexible.

Notice, for example, (*Continued on page 76*)



THE WING *of this house in the foreground is of real half-timber construction. The other walls of the house are of solid stone, and the roof is of slate. Willing, Sims & Talbutt, Architects*

Amemya



THE *walls of this fireproof house are of solid limestone, the roof is of slate, and the window frames and casement sash of metal. Roger H. Bullard, Architect*



A Modern Sky Garden

This new Type of Garden increases as the Skyscraper Apartment multiplies

BY

HARRIET SISSON GILLESPIE

Photographs by Richard Averill Smith



A FORTY-FOOT TERRACE *at the back of this roof garden is given over to outdoor dining. Seated at one of the tables under a gay umbrella, one may look out across the low cedar hedge to magnificent views beyond. Margery Sill Wickware, Decorator*

THIS LITTLE GARDEN FIGURE *spills water from a conch shell into a pool lined with pink sea shells and pebbles. Massed about the base of the fountain are Boston fern, ivy, and pink begonias*

FRINGING the roofs of New York's skyscraper apartments where sun-loving city dwellers elect to build their homes are innumerable hanging gardens, infinitely more romantic than those that once piqued the fancy in the fabulous tales of Babylonian history. Like a gay Persian carpet, they pattern the roofs with kaleidoscopic color, creating a new world of beauty under the sun, of which the man on the street little dreams.

The number of these enchanting sky gardens, hung on ledges at dizzy heights above the ground, has increased as skyscraper apartments have multiplied. But, where formerly there was but one to a building, now there may be anywhere from ten to twenty-four, as the setback terraces, already familiar in office towers, are for the first time to be incorporated in New York apartments under the Multiple Dwellings Law. So, before long, the dark canyons of residential streets will be illumined by the glowing color of gay flowered terraces, and the fragrance of little country gardens in the city will waft their balm to the city-bound millions who feel the need for beauty as an essential part of daily living.

The art of the modern roof garden is individualistic. The very novelty of the setting confines the expert to no prescribed formula, and in this freedom from the conventional lies its specific charm. It may be conceived in the spirit of an Italian villa loggia, like the one illustrated perched atop the roof of an eighteen-story apartment in Brooklyn, overlooking a scenic panorama that stretches to the very rim of the blue Atlantic, with Prospect Park unrolling, like a green velvet carpet, at its feet.

Cool and pleasant in the shade of Mediterranean-blue awnings, this modern hanging garden, designed by Margery Sill Wickware, interior decorator of New York, spreads invitingly over the triangular roof of the flatiron-shaped apartment building. The latter lies approximately north and south, with the apex of the triangle pointing north, and has an eastern exposure. The garden follows the contour of the roof and takes in all the area outside the long rangy penthouse of nine rooms, built by the owner for his own occupancy.

It was a romantic gesture on the part of the designer to lay out the garden in a series of terraces, divided one from the other by a picturesque picket fence of French palings, with a seductive garden gate through which to wander by pleasant paths, as in a real country garden. As a decorative artifice, it serves to break the monotony of long aisles of open space. It also provides each group of related rooms with an individual roof garden of its own.

But the real function of these pictorial barriers is to act as a windbreak, for, several hundred feet above the street, the wind is an element to be reckoned with. Even in midsummer, the breeze, blowing in fresh from the ocean, is apt to get boisterous, and tables and chairs must be weighted to keep their equilibrium.

Since the penthouse faced the east, with library, living-room, and dining-room opening

from this side, Mrs. Wickware made this the focal centre of the garden treatment, enclosing seventy-five feet along the roof as an outdoor living-room. A parapet, formed by a low stucco wall, with brick piers to support an iron balustrade, confines the outer edge of the roof. This, Mrs. Wickware masked its entire length by a decorative cedar hedge, with tall trees to screen the piers, and between a graduated row of cedars that swing low to frame a succession of lovely views.

To make a bosk of the garden enclosure, additional planting was set out along the rampart: single pyramidal cedars to give variety of line and to stress cool depths of restful green; globular bushes of olive-gold arborvitæ, with thick clumps of fragrant box and widespreading rhododendrons, whose dark, glossy foliage is such an excellent foil for color; blue hydrangea, mockorange, and flowering shrubs to mingle with the sturdier growth.

A gay parterre of flowers in the foreground is formed by rows of potted plants used as fillers. Among them are velvety petunias in a sequence of rich color, ranging from deep purple to pale orchid. Demure primroses, blue lupine, snapdragon, are there, and the bright annuals that, replaced from time to time, provide a succession of bloom the season through. Small blue flowers such as ageratum and lobelia grown along the edges of the pots lend their radiance to the flower border.





TUCKED IN *by windbreaks of French palings, the living-room loggia, embowered in green, adorned with flowers, and illumined with little concealed lights, is a delightful retreat from the busy world below*

BENEATH THE SHADE *of turquoise awnings, a cedar hedge planted at the base with a floral parterre screens the parapet. The soft pink stucco walls of the penthouse are mantled with blue-green treillages, ivy-clad*

The infinite variety and decorative quality of the containers also add color and distinction. The deep, broad, zinc-lined window boxes and sturdy tubs for the hardy plants, built with feet to raise them off the pavement and allow a free circulation of air, are painted a bluish green, their sides patterned with trailing ivy.

To fill the containers, literally tons of earth had to be brought up in bags seventeen stories above the ground, for to grow a garden under these conditions requires soil that is rich and fertile and at least twelve inches deep. Moreover, a sky garden requires an abnormal amount of moisture, so water was piped to various parts of the roof to simplify the task of spraying it two hours each day in the cool of the morning.

Blue-green treillage, laid over the walls and arched over the openings and covered with English ivy, (*Continued on page* 88)

SMALL TREES OF GREAT WORTH

I. It is better to plant Trees that will not attain great Height than those which must later be trimmed if low Effects are desired

BY EDWARD H. PARRY



THE CHINESE ELM (*Ulmus parvifolia*) *is a little-known but graceful tree with a dense crown and small leaves*

SOMEONE wrote recently that ornamental trees are being trimmed less nowadays than they were formerly. It is to be hoped that such is the case. But in my wanderings up and down I find the tree butchers still at work. And it seems reasonable to suppose that they will continue 'dehorning and heading back' until landowners learn, not only that trimmed trees are unnatural and more or less ugly, but that there is for every situation calling for a broad-leaved tree a kind that no one ever will wish to trim. But how are they to learn? Where is the Book of Small Trees, or even the magazine article? To be sure, much of the information is hidden away piecemeal in the mass of literature dealing with arboriculture, but few are the persons who care to search for it in the welter of words. Most find it easier to plant tall trees and lop them to the desired size.

A number of great trees grow slowly enough to remain of comparatively small size throughout the lifetime of their planter, as, notably, beeches and several oaks. Certainly, except for the best reasons, no one should boggle at planting them, for a noble tree is too precious a boon to withhold. Yet, even with a height limit of thirty-five or forty feet, the oaks and beeches are not altogether beyond our reach. Of the latter, perhaps the Weeping beech, a form of *Fagus sylvatica* of Europe, is most dependably of medium size. Sometimes it is slender and tall, but more frequently the tipmost spray of the irregular crown is less than forty feet above ground. As for oaks, only one desirable species appears to stay permanently within our bounds, but this is the handsome Blackjack oak, *Quercus marilandica*, with deep, compact head, and glossy, curiously shaped leaves which assume a rich ruddy-brown tint in autumn. It grows well on the poorest sort of soil, but repays the planter when given rich soil. Occasionally, in the South, it reaches a height of sixty feet, but there, as well as everywhere in the North, it rarely exceeds thirty feet.

Several small elms are available. The best known is the weeping Camperdown, which is rarely beautiful, however, looking too much like a tree with its top cut off. Yet its infrequent use in formal plantings is justified, and, if of a proper height, it may prove attractive on spacious lawns. Ernest H. Wilson thinks so, and speaks with praise of the bower formed by the Camperdown elm when grafted high. Not nearly so familiar are the Dwarf Asiatic elm, *Ulmus pumila*, and Chinese elm, *U. parvifolia*. The first is pyramidal in form, the second round-headed, and both are graceful little trees with dense crowns and small leaves.

J. Horace McFarland Co.



THE STRIPED MAPLE (*Acer pennsylvanicum*), *though rarely cultivated, is a shapely tree with large leaves and may easily be transplanted*

Again, with the maples, everybody knows *Acer japonicum* (Fullmoon) and *A. palmatum* (the Japanese maple), which, with their varieties, are much admired for their prettily cut and often highly colored foliage; but other somewhat taller maples, which have a greater diversity of uses, are scarcely known at all. Such, for instance, are *A. grandidentatum*, the Bigtooth maple from the Rocky Mountains; the Chalk maple, *A. leucoderme*, which is indigenous to the South and planted sometimes as a street tree in Georgia and Alabama; and *A. griseum*, of China, with a flaky bark not unlike that of the River birch. All average from twenty to thirty feet in height and are hardy in the Arnold Arboretum. Of the exceptionally hardy and naturally round-headed *A. tataricum* (Tatarian maple), a lover of rather moist soil, and *A. diabolicum* (Devil maple), whose leaves resemble those of the Sycamore maple, *A. pseudoplatanus*, I have no autoptic testimony, but they are small trees of good repute. And one of the fairest members of the genus is our own eastern Striped maple, *A. pennsylvanicum*, which almost never is met with in cultivation, although seedlings are easily transplanted and raised to maturity in any good garden soil which is well-drained but not dry. In the shaded shrubbery or wild garden it never fails to charm with its shapeliness and large leaves and, above all, its green bark with many vertical white lines. It is one of the first trees to record the passing of winter, and Michaux tells us that our forefathers turned their horses and cattle loose in the woods in early spring to feed on its buds and sprouts. There is a variety with bright red shoots.

In New England and the middle states, the well-known sassafras deserves a place near the top of our list; in the South it

ALTOGETHER LOVELY *is the American hophornbeam* (*Ostrya virginiana*), *a tree that grows slowly, but is hardy even in exposed situations*

Henry Kohankie & Son



commonly exceeds a height of forty feet. Except that it is scarcely hardy north of Connecticut, the same is true of our native persimmon. To a third familiar tree, the hackberry, *Celtis occidentalis*, most writers object because it is subject to the disease called 'witches'-broom.' On close view the bunches of sickly, blackened shoots are disfiguring, of course, and yet, at a little distance, they lend picturesque value to the hackberry, giving it an exotic look. The tree rarely grows taller than thirty-five feet, although it averages larger in the South, and even in Pennsylvania Illick reports an eighty-foot specimen. The bark is light in color, often as gray and smooth as that of the beech. The crown, set on a rather short trunk, is round and comparatively wide-spreading. Birds are attracted more or less by the dangling, dark red or purplish drupes, as large as bird cherries, which persist until spring.

If birds enjoy the hospitality of the hackberry, they delight still more in that of its relative, the mulberry. Perhaps the one which is being planted most just now is Tees' Weeping mulberry. In fruit and foliage it is pleasing, and it is more or less so in form when used judiciously and not grafted too low. The largest mulberry is *Morus rubra*, which often grows seventy feet high in the Ohio and Mississippi Valleys, but usually contents itself elsewhere with a maximum of thirty-five to fifty feet. The dense crown is broad and round-topped, and the species deserves the recognition it has received as an excellent shade tree. As to its value as a fruit tree, humans do not agree so unanimously as do birds. When the fruits are produced at all, — although the Red mulberry is not definitely diœcious, it is inclined in that direction, — they are borne in amazing quantity.

THE KATSURA-TREE (*Cercidiphyllum japonicum*) *is a beautiful bushy-topped tree, purplish in April from the unfolding leaves and yellow late in the year before their fall*

Arnold Arboretum



THE FOLIAGE *of the Chinese cedrela* (*Cedrela sinensis*) *is large, feathery, and tropical-looking — a tree highly recommended for avenue planting*

Photograph by Henry Troth



THE CHINESE CORK-TREE (*Phellodendron chinense*) *is hardy as far north as Massachusetts*

J. Horace McFarland Co.



Mulberries fall quickly when ripe — as Volumnia implies in begging her son to return to the tribunes as 'humble as the ripest mulberry that will not hold the handling' — and their stains are forbidding, so care must be exercised in placing the tree. A yellow-leaved variety which is seen occasionally in cultivation is probably a form of *M. rubra*, but the entire Morus genus is in a state of unrest, and one never knows what to expect of trees that spring up from seed. The introduced White mulberry, *M. alba*, is a smaller tree than the native species. Its foliage is lustrous and smooth, the fruit whitish. An offshoot is the so-called Russian mulberry, *M. alba tatarica*, which is popular on the prairies, being used in windbreaks and sheared hedges. The closely allied Paper-mulberry, *Broussonetia papyrifera*, which stands thirty or forty feet high, with a rather low, wide head, is desirable wherever hardy. Heat and dust do not bother it, and it is not particular as to soil.

Altogether lovely is the American hophornbeam, *Ostrya virginiana*. The trunk has a thin, brownish, shreddy bark; the crown is usually roundish; and the leaves, which are fairly large for a member of the birch family, become yellow in autumn. But before the dark green color is lost, hop-like clusters of fruit come into prominence, adding a pretty contrast with their yellowish green. The tree grows slowly, but it is hardy and does well in rich moist soil or in drier, exposed situations. It has been planted to some extent (the Boston region in particular boasts some fine specimens), but much less than it should be. While its seeds are enclosed in sac-like envelopes, those of the beautiful little American hornbeam are exposed. The bluish-gray bark of *Carpinus caroliniana* is smooth and close-fitting, with vertical corrugations which give the short trunk a fluted, twisted appearance. The crown is rather round and widespreading. Though a denizen of our swamps and stream sides, occurring from Nova Scotia to Florida, it fares quite well in drier places. I have in mind a long boundary planting on high ground where American hornbeams alternate with flowering dogwoods; the trees are old now, but the picturesque trunks and, in autumn, the orange and scarlet of the little leaves never fail to arouse admiration. The European hornbeam, *C. betulus*, and its three horticultural varieties, one a weeping form, average somewhat taller, commonly measuring more than twenty-five feet.

Among the birches proper, our size limitation restricts us sadly. *Betula lenta*, which is better fitted than most for domestication in warmer climates, averages in height from fifty to sixty feet, and the incomparably beautiful, white-barked Canoe birch, *B. papyrifera*, also soars beyond our bounds, ordinarily reaching fifty feet. A yellow-barked species from Japan, (*Continued on page 89*)



The HOUSE CONFIDENTIAL

BY

FRANCES LESTER WARNER

ILLUSTRATED BY BEATRICE STEVENS

VIII

Home-in-Law and Cat-in-Law

WE discussed our vacation plans by candlelight around Lucinda's tea table, in the most confidential corner of the confidential house, so that Hewlett would not hear us and get his hopes up too soon. A letter had come from Veronica, only sister to Phineas and Gregory, in which she invited us all to visit her and her family on Cape Cod. If we all could come, it was to be the first complete reunion in many years, at the original home of one of the branches of the family — a big old house of many rooms, with a captain's lookout up on top and a retired windmill on the lawn.

The idea of going there seemed like heaven to all of us, and well it might: Buzzards Bay and Bigelow's Boathouse and Eel Pond, Telegraph Hill, excursions to Sandwich and Yarmouth, and sailboat trips out beyond the lighthouse on Wing's Neck! Of course we four were all agog to go. Gregory, ever since his return from France, and Phineas, ever since last summer, had been longing for steamed clams. They had talked so much about it that one day Hewlett had asked Lucinda if she would not give him one corner of the garden to raise some clams for Daddy and Uncle Phin. Such a wistful thought from a little exiled son of Cape Cod lineage was too much. So were the marginal decorations with which Veronica had embellished her note: thumb-nail sketches of all the familiar details which she had found still undisturbed when she went down to open the old house — including the whippoorwill singing diligently on the fence.

'That whippoorwill,' said Phineas critically, scanning the precious letter for the hundredth time, 'looks exactly like a haddock.' And so it did. Veronica (with good reason, as we all remembered) had depicted her whippoorwill with a mouth like a foghorn and a very throaty chest. His wing was like a fin and his tail was like a mermaid's. He was a thoroughly maritime whippoorwill, singing his chantey with a sound lung and a steady voice. He made us all feel homesick for the Cape.

Phineas and I could not get away at once, but Gregory and Lucinda could. They were to go immediately with the children, and we would join the party for a flying visit later on. They suggested that we might occupy the House Confidential while they were away, and incidentally feed the cat.

'Do you think he'll eat?' I inquired, remembering that he had starved himself rather than accept the food the neighbors faithfully brought him when the family went to the country over Memorial Day.

'He may not,' said Lucinda. 'He's a cranky thing. But he will probably feel better about it when he finds that you are actually living in the house.'

I had seen very little of Puss, alias Puss Puss, alias Pussmans; for he was wild and spent a good deal of his time 'out.' His only real love was for his little master; and one of Gregory's favorite camera studies had been the rear view of Hewlett, parading down the garden path toward the lower road, with Puss-Puss, tail in air, purring along beside him — the two of them going down to the fence together to see the world. I knew just enough of cats and their lofty ways to stand somewhat in awe of Puss-Puss.

But when the time came, we saw the



The two of them going down to the fence together to see the world

family off with gleeful temporary farewells. And then, stopping only long enough at the apartment to get a load of things, we drove over to the house.

As we carried our first armfuls of packages up to the door, a longitudinally striped shadow gave one clear call and vanished into the bush. We spoke to it cheerfully and called it Pussmans, for it was he. Lurking deep in the shrubs, he watched us narrowly. We did not try to catch him, judging that if it ever came to chariot races and foot races, Puss-Puss would be well ahead.

As we went on with our unloading, he crept out in order to see us better, flattening himself cautiously and stealing around from vantage point to vantage point, but always looking just past us with his green glass eye — an eye as green as the starboard lantern on a cruising boat.



Angularly receding, with Pussmans warily stalking after me, I moved stiffly in one dimension, like an Egyptian frieze

I had learned that Pussmans's favorite relish was sardines. Lucinda had left a little pile of cans containing these confections for me to use for him as special tidbits if his appetite for liver and other staple viands should flag. I knew that he had already had his supper, but before we scattered for the night I wanted to register myself on his cortex as a Potential Provider of Select Foods. So I sped to the kitchen, opened a tin, and disposed three plump sardines artistically upon a thin glass plate. Then I went with beating heart to present my offering, as Morgiana might have bowed before the Caliph with a dish of lotus buds.

Of course, if my only motive had been to feed my kitty, I should have deposited the plate on the grass and gone away. But my real purpose was twofold: first, I wanted to lure Pussmans into the house with us so that he might see that we were available there if he cared for a headquarters; and, second, I was personally almost pathetically anxious to be thought of always in connection with choice sardines. So, as soon as he had caught sight of the dainties I was offering, instead of going toward him with them, I slowly backed away.

It is not the easiest thing to tender a dish on the level of a cat, albeit a large cat, and, at the same time, with a minimum of jerks or catchings of the heel, to back away into a vestibule and through a deviously constructed house. Angularly receding, with Pussmans warily (*Continued on page* 85)

Insect Screens for the Window

This essential Detail of Equipment is constantly being improved and adjusted to the Solution of Special Problems

BY V. T. H. BIEN

MANY of us have seen what a repulsive monster the microscope makes of the common house fly, but the present generation needs no reminder of this picture and no rehearsal of the hygienic dangers from it or the mosquito as an argument in favor of screens. Nor does it need to have called to its attention the common annoyances, such as a fly on the end of one's nose while the hands are occupied, or the buzz of a hungry mosquito when one desires to sleep. These considerations alone would justify some means of excluding these unwelcome summer guests.

Screens are like radio — there are innumerable kinds and makes, each of which is heralded as the best; but, unlike radio, there is no static and they perform best in the stress of summer's storms, rather than during the cold of a winter's night.

Screens are perhaps most conveniently considered according to the type of opening to be screened.

For Double-Hung Windows

The double-hung window is an old stand-by. Like the couple celebrating a golden wedding anniversary, it has stood the test of time. While screens for this window may be fitted inside or out, most screen manufacturers recommend that they be placed outside, where they will not interfere with draperies; they are fly-tight (which, unless especially designed for the purpose, the inside single screens are not when the window is partly open), and the window can be opened and closed without disturbing the screen.



There are, however, several disadvantages in the outside screen: the windows soil more rapidly from dust-laden rain which is blown through the screens; they often conflict with outside shutters, especially if of the adjustable type, and they deteriorate more rapidly. The last objection can be all but overcome by using durable materials, and by storing during the winter months. Because of these disadvantages, the roll screen is being used also for the double-hung window.

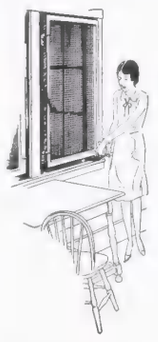
Outside screens are most commonly of two types: —

1. The Single Sliding Screen. Although more economical, this screen precludes opening more than one sash at a time, usually the lower one. It is, however, an excellent and economical solution of the screen problem for the double-hung window, and makes window washing a simple matter. It may be fitted inside as well as outside. While most screen manufacturers recommend placing them outside, there are distinct advantages in both positions.

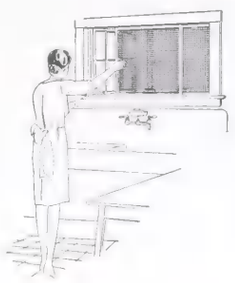
2. The Full-Size Screen. This is usually a single fixed screen to fit the entire opening. It may be hinged, although it is usually simpler and better if hung on specially designed hangers which hold it securely in place and permit its ready removal for storage or for window washing. Unless this screen is easily removable, cleaning the windows becomes a major operation.

For Casements

The casement often lends charm to the house which can be had in no other way, and for certain types of architecture it is indispensable. It therefore presents a problem in screening that requires solution. So far as screening is concerned, casements are of two types — those that swing out and those that swing in. The former are by far the more common. As luck would have it, however, they are the more difficult to screen, for they necessitate some form of inside screen which must be accommodated to draperies and must be so arranged as to permit opening and closing the casement, which sometimes must be done hastily, as summer storms have a way of breaking very suddenly.



For Out-Swinging Casements. A common method of screening the out-swinging casement is by the twin sliding screen fitted inside, sliding either vertically or horizontally. This slides in guides and is held in place by springs in the grooves. It may be slipped in place, raised or lowered, or moved sideways and will remain in any position while the casement is adjusted. This screen interferes but little with draperies, and, with it, it is possible to manipulate the casements easily.



Roll Screens. The roll screen is a comparatively new development which has much to recommend it, both for casements and for the double-hung window. It is so arranged that it may be installed in old work, but if it can be planned for in the new building it can be entirely concealed and made very unobtrusive. Roll screens solve many annoying problems with draperies and are quickly and easily adjusted or rolled up for the winter. This ingenious screen is similar in principle to the ordinary cloth shade with which we are all familiar, except that it is enclosed in a special housing.



Other Devices. There is still another gadget for the casement which, while adding somewhat to the cost, is a great improvement in handling the casement problem. It is a device for opening and closing the casement without the need of touching the screen. This is a great advantage in the event of sudden summer storms, as it permits very quick closing and the flies which often congregate on screens just before a storm have no opportunity to get in during the process.

In-Swinging Casements. Here the problem, as far as screening is concerned, is easy. A simple-hinged or top-hung screen on the outside will suffice, and the casements are easily manipulated from the inside without special devices, and without disturbing draperies or screen. However, the casements themselves are the real problem, both on account of draperies and because of the difficulty of keeping out driving rains. For these reasons they are rather uncommon, although where protected by porches or adequate overhangs they are reasonably weathertight.



Steel Casements. Until recently this type of window has presented a serious problem in providing both screens and shades. Now there are several devices which have been worked out to simplify the operation of screens with steel casements. The newest of these offer a real solution to the problem, as they allow complete adjusting from the inside even to tight locking of the casement, thus allowing the screen to be easily removed. They are arranged so that the screens fit flat against the windows on the inside.

Otherwise the problem of screening the steel casement (*Continued on page* 80)

Chats on Antiques

by Nancy Cooper

By the work one knows the workman.—La Fontaine

WHETHER you are a seventeenth-century fan or one of those lofty persons who deign to consider nothing less than polished walnut or mahogany as worthy your consideration, you cannot fail to agree with me that Mr. Russell Kettell's book, *Pine Furniture of Early New England*, is one of the finest things of its kind which have appeared in recent years. It is the

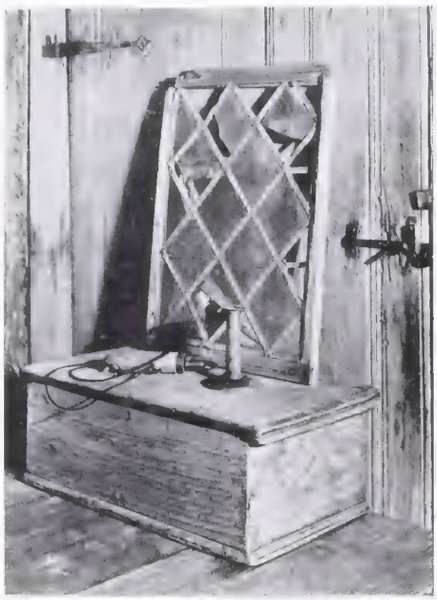


Fig. 1. Old pine desk box and leaded casement reproduced from Mr. Russell Kettell's recent book, 'Pine Furniture of Early New England'

kind of book that you like to have around, to handle now and then and feast your eyes upon.

If any of you had read through as many highly glazed, profusely illustrated, and eye-wearying books as I have during the past few years, you would understand what a relief a book like this can be. The paper is an especially made one of a soft cream-colored texture without glaze, which is at the same time a comfort to the reading eye and a perfect medium for receiving the imprint of the plates.

There are many of these, so beautifully composed and arranged that they almost tell the story in themselves. The text is short but to the point — the text of a scholar who can say what he needs to without wasting words and who counts upon the intelligence of his readers to be able to dispense with superlatives. In the back are fifty-five plates of measured drawings, so carefully done as to be illuminating even to one who knows nothing of carpentry or joinery. These, as Mr. Kettell explains in his preface, are intended not only as explanations of the construction of old pine furniture, but as help and inspiration for 'anyone who has a real love of making things for himself.' I have heard schoolboys and architects say that they constitute the most valuable part of the book. Not being very good at working with my hands, its beauty has meant more to me — that and the thrill which comes from sudden understanding and appreciation of the belongings of one's forefathers.

Phyfe's Place among American Craftsmen

IT would be absurd, of course, to speak of a 'renewed interest' in furniture as firmly established in the affections of Americans as the furniture of Duncan Phyfe. Yet it is true that we have heard more Phyfe discussion recently than for many seasons past. No doubt much of this rises from our national fondness for making heroes — and for breaking them. Carried away by genuine appreciation of the quality of Phyfe craftsmanship, we have made of the man a figure out of all proportion to the known facts of his life or the claims of his first sponsors. It was inevitable that the tables should turn a little, and that those should be heard from who seek to prove that the idol's feet are clay. Fortunately, free discussion has always been the surest means of establishing the claims of merit.

The trouble is that Phyfe's name has been so bandied about among dealers and buyers alike that to-day only about one person out of fifty who speak familiarly of his work has any very accurate idea of what it stands for or of how it may be distinguished. This in spite of the fact that much which is both accurate and scholarly has been written on the subject. Few people, for instance, realize that there are actually only about a hundred authenticated examples of Duncan Phyfe furniture of the best period known to collectors. To the public, anything and everything may be Phyfe if only it exhibits those forms and features, usually of Empire or Directoire origin, which are generally supposed to be characteristic of his shop. Strangely enough, the earlier and finer examples of his work in the styles of Hepplewhite and Sheraton are those least often associated with his name. How far this is true, even among students, may be judged by the very general comment occasioned at the time of the recent Girl Scout Exhibition in New York by the tentative attribution to Phyfe of a Hepplewhite shield-back armchair, Figure 2. Yet Mr. Cornelius, in his book published seven years before, had remarked the beauty of Phyfe furniture in the style of Hepple-

Figures 2–8 from the collection of Louis G. Myers



Fig. 2. Armchair in Hepplewhite style. Attributed to Phyfe through the characteristic carving of drapery swag and acanthus on the back splat



Fig. 3. Phyfe armchair in Sheraton style. Such chairs also occur with reeded seat rail, as shown in the sofa in Figure 7



Fig. 5. Sheraton style clover-leaf card table, showing fine characteristic turning of the legs

Fig. 4. The lyre-back chair in its most satisfactory form





Fig. 6. Pedestal card table with acanthus carving in the typical manner of Phyfe

white. In this connection, it may also be noted that of the forty-odd pieces attributed to Phyfe in the Scout catalogue, some twenty or more are of Sheraton design.

So it is entirely wholesome that the effort should be made to clear up certain misapprehensions and turn the public from an attitude of hero worship to one of real understanding of Phyfe's place among American craftsmen. No doubt we all need to be reminded that Phyfe was, after all, a simple Scotchman of little education and democratic habits — a man whose native business ability prompted him to cater at all times to his public, even to the extent of adopting a classic spelling for his name when public interest turned toward classic forms, and of producing at the close of his career some of the worst of the so-called 'butcher furniture' found in America.

In view of the fact that he employed at one time a staff of over a hundred workmen, it is of course not to be supposed that he personally can have had a hand in the construction of all the furniture produced at his shop. Nor, in the opinion of some critics, who point to the bad drawing evident in certain sketches attributed to him, can he be believed to have carved it. If, as may have been the case, the carving for which his furniture is famous was done for him by experts hired for that purpose, it must of course be taken into consideration that these men may have carved for other people furniture which would not be readily distinguishable in this respect from that made under Phyfe supervision. Furthermore, it should be remembered that other cabinetmakers copied Phyfe designs freely, and that even those who refrained from doing so probably drew their own designs from the same sources as he.

Nevertheless, it will be unfortunate if these facts are to be presented in a way which tends to discount the importance of Phyfe's contribution to the early crafts of America, or to assume that there is anything essentially new in them. Students have always understood that Phyfe's success, like Chippendale's, lay as much in his genius for supervision as in his skill as a craftsman. No one who has had part in directing work done by other people needs to be told that what a man does under proper supervision may be very different indeed from what he might do 'on his own.' In the Phyfe shop, as Mr. Cornelius has pointed out, Phyfe's 'was the directing mind, his were the designs, and his very close supervision stamped every piece with the refining mark of his criticism.'

Probably every furniture form or decorative motive which he employed was also used by other craftsmen of his day. Shield backs, crossed bars, swags, plumes, flutings, wheat sheaves, the lyre, dog's foot, lion's paw, and acanthus carving were all favorite motives with cabinetmakers of the period. But I doubt whether any one of these ever produced turnings of the graceful contours, or carving of the delicate precision, found on the best Phyfe pieces. Whether he did his own carving and turning or hired it done is after all less important to the collector than the fact that whoever did do it was, under his direction, consistent enough in matters of form and technique to make these pretty definitely recognizable wherever they are found.

The question as to whether or not a piece may be attributed to Phyfe on the evidence of carving alone is still an open one. One authority tells me that he accepts nothing as Phyfe which has not certain characteristic features of construction, such as the mortised seat supports found in chairs and sofas, no matter how characteristic the carving may be. But when this carving appears in conjunction with authenticated Phyfe forms *and* construction, then surely there is the same reason for attributing the piece to him as for crediting to any business man or craftsman the product of his brains and planning.

Phyfe Characteristics

I REALIZE that to the beginner, seeking for tangible means of distinguishing Phyfe furniture from any other, all this may seem beside the point. Anything like an adequate analysis of Phyfe style and proportion would be outside the scope of a page of this kind. But a few notes on the forms and constructions and decorative methods which seem to be most definitely characteristic of his work may prove helpful, if only as a means of tempting to further inquiry.

One of the most distinctive features of Phyfe workmanship is the form of acanthus leaf used in carved decorations. Examination of Figure 6 will show how different the Phyfe acanthus is from the strictly classic form used by Adam or McIntire. Phyfe's acanthus partakes of the flatness of the Egyptian waterleaf. Although it projects slightly beyond the surface of the piece it decorates, it is never allowed to interrupt the rhythmic flow of lines in the composition of the whole. When used on the urns of pedestals, as shown in this table, it partly overlaps a plain leaf, both leaves clinging close so as not to spoil the contour of the design. In technique, it consists of a series of (*Continued on page* 81)



Fig. 7. Phyfe sofa in Sheraton style. The curve outward and inward of the arms is typical of Phyfe design, as are the fine turning and proportion of the supporting members. Three panels on the back are carved with bunches of wheat ears and 'thunderbolts'

THE *July* GARDEN



By Mary P. Cunningham

- Thin out the foliage *of dahlias if luxuriant. Spread a layer of wood ashes over the soil.*
- Feed sweet peas *with liquid manure the middle of July. Water thoroughly three times a week to prolong the bloom until September. Keep flowers picked daily.*
- Spray roses *with Bordeaux mixture to prevent black spot, or use a mixture of dusting sulphur, lead arsenate, and tobacco dust to control black spot, aphis, and other insects.*
- Cultivate *the garden, stake where necessary, and keep dead flowers cut off.*
- Prune *tamaris back after flowering to keep it within bounds.*
- Pack cut flowers *first in wet newspapers, and these in turn in dry papers, to keep fresh.*
- Cut off *Viola cornuta, forget-me-not, Nepeta mussini, to four inches in early July to make them bloom again in the fall.*
- Cut *flowering stocks of peony to the ground after blooming and thin out the foliage, but do not cut it all down.*
- Keep phlox roots *watered well during any dry spells or the heads will be branched and inferior.*
- Prune *rambler and other climbing roses after blooming; cut back deadwood of trees and shrubs planted this spring; cut off laurel and rhododendron blossoms when faded, but be careful not to cut the coming buds with them.*

Planting in July

July and December are the vacation months in the garden as far as creative action is concerned. But though we close the garden in December for its annual rest and for our own, in July it is open for the rest and tranquil enjoyment that we have earned in the busy spring of preparation.

Even July has its own planting programme, but a simple and easy one as befitting a hot month — that is, provided we are up to our schedule.

Last-minute transplanting

Seedlings of annuals may still be transplanted to their final beds. Choose a damp day for this when possible, or do it after sundown. Move each seedling with its own ball of earth if possible. In any case fill the hole with water and let this drain off before putting in the plant. Then fill in the soil and finish with a dry dust mulch on top to prevent evaporation. Flowerpots or baskets or newspapers may be left over each seedling during the day until it ceases to droop.

Annual seedlings may still be purchased. Choose the smaller plants which are still growing in preference to those which have bloomed. The latter are apt to be hardened stock which will not go on blooming.

Plant for succession

Gladiolus bulbs may be planted up to July 4 with fair assurance of bloom before frost.

The last sowing of seeds for succession of annual babysbreath, mignonette, sweet alyssum, Shirley poppy, California-poppy, and Drummond phlox should go in at once. Seeds planted now should be covered a little deeper than those planted earlier (that is, to three times their diameter).

Biennial and Perennial Seeds

Seeds of biennials such as sweet-William, hollyhock, foxglove, Canterbury-bells, forget-me-nots, should go in now if not already planted. If these can be planted in the now empty frames and pass the winter there, they will bloom earlier next year. Perennial seeds may also be started now. Shade all seedlings with cheesecloth or laths as they come up.

Potted Plants

Most perennials may now be procured in pots at the big nurseries, and this means that we can plant all summer. If the border has empty spots (and what border has not?) we can still make them good. It is, moreover, good fun and a great satisfaction to finish up a garden with plants all in bloom and the foliage all out. Hardy asters, chrysanthemums, Platycodons, Shasta daisies, Speciosum lilies, and many others are possible and will give bloom in August when bloom will be scarce.

Window boxes may be started at any time if potted plants are used.

July in the Water Garden

It is too late to grow waterlilies from seed or roots, but growing plants may be put in from pots, and these will bloom several weeks after planting.

Waterlily plants will stay open at night for table decoration if a little paraffin from a lighted candle is dropped between the petals and their union with the stem.

For Indoor Decoration in July

1. Sprays of white clarkia with deep pink Lychnis, Belladonna larkspur, dark blue larkspur, regal lily, and annual pink mallow.
2. Rose and purple stock with Bristol Fairy babysbreath in a glass vase.
3. Single purple petunia, pale pink and buff Drummond phlox.
4. Pink snapdragon, white annual larkspur, blue *Limonium latifolium.*
5. Tansy, cattails, Queen Anne's lace, wild meadow lily.
6. Heads of broccoli with the stems cut off and three or four leaves left on. Two or three heads will fill a large bowl.
7. Bunches of grapes still green with leaves left on.
8. Branches of early crab apple in late July.

Buddleia

Buddleias stand among the important garden shrubs because of their long season of bloom in late summer and fall when bloom is scarce among shrubs. They are not wholly hardy around Boston, and often die back to within a few feet of the ground every year. This is a real advantage, however, because it makes them permanently small enough to grow in the garden, where they serve the purpose of bushy and early hardy aster. They grow from three to eight feet high.

Give Buddleias a place in the sun with rich loam. Prune heavily in the spring, first the deadwood; then cut into last year's growth to induce new growths, for Buddleias bloom on the new wood. In the fall mound up the earth around the bush to about two and one-half feet. Because they come into growth late, low spring-blooming plants may be grown in the space directly around their trunks. Daffodils and foxgloves are good companion crops.

Buddleias have long arching panicles of fragrant rosy-lilac flowers with orange centres. There is one white one which is not hardy out of doors. They are ordinarily covered with bloom, and they attract orange butterflies in large numbers. These are as decorative as the flowers and are the reason for the common name of 'butterflybush.'

They may be used singly or in groups of three in the garden. They can also be used in rows as background shrubs, but they need an evergreen background, for the bushes are weak in winter.

The best Buddleias are varieties of *B. davidi*, especially:

var. *veitchiana;* more robust than type; August to September.
var. *magnifica;* larger flower; later bloom.
var. *superba;* larger.
var. *wilsoni;* latest bloom; longer, narrower leaves and looser spikes.
B. alternifolia: the only alternate-leaved Buddleia; flowers in short clusters.

If you have questions about plants or planting that you do not find answered on this page, write to Miss Cunningham at 8 Arlington Street, Boston, enclosing a self-addressed stamped envelope

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A striking use of this print is seen here as a panel above the mantelpiece. Green, flame, old gold, blue and amaranth on cream linen. Other colors on tête, écru, or yellow.

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Bringing the House Up to Date

(*Continued from page 38*)

old barometers, an antique Italian plaque, or some fine old tile as a decoration. There are hundreds of lovely things to use, but they must be the right ones for each room. It may be that arranging the mantelshelf and the overdecoration is all you need to bring your room up to date.

Cushions and footstools are helpful accessories. The little cushions of odd shapes and bright or light colors often provide the high lights which the room needs. A footstool in front of the low easy-chair may make it seem twice as comfortable. Ash trays and cigarette boxes which seem so essential can definitely help to give character and style to your room. Note how the small accessories on the low table in front of the sofa are quite in keeping with the character of the Italian room shown. Vases and other containers for flowers are vital parts of any color scheme. Sometimes they are the only accessories, so that the whole mood of the room depends on them. If the vase and flowers are formal, — for instance, Directoire urns and waxy white calla lilies, — then the character of the room is set. If there are low glass bowls full of roses, there is a sense of color and beauty and some dignity. If there are brightly glazed pottery jars full of field flowers, the gay note of the unconventional garden is brought into your room. After you have eliminated some of the out-of-date and inharmonious pillows, jars, and what-nots, do try the value of flowers and vases as the chief decorative accessories for your room.

The dining-room has more accessories than most of the other rooms, and there the fun of variety can be indulged in. Though there are certain permanent things, the dressing of the table in different manners can really give a feeling of different character to the whole room. When the table has a coarse linen cloth and colorful peasant china and stubby glass of bright color, you feel that it is less formal, less dignified, than the background might lead you to believe. On the other hand, if there are a fine linen and lace cloth, rare china, fragile glass, beautifully modeled silver, the room has dignity, despite other accessories and a nondescript background.

Quite in character with the rest of the apartment is the dining-room. There is a nice blending of early styles in this room, the accessories acting as the completing accents. The old Venetian painting sets the color scheme, and it is the only wall decoration, thus achieving the real importance it should have. The old ornaments on the sideboard blend with it, but in no way detract. It is a lesson in simplicity without severity. The tablecloth of fine hand-made Spanish lace is perfect in feeling and provides lightness and daintiness which are harmonious with the heavy furniture. The Venetian glass just adds another fine note, where heavy glass would have been inappropriate.

In direct contrast to that quiet dignity of the seventeenth century is the little dining-room arranged in the contemporary manner. Lots of color, simple lines, and sharp contrasts of dark and light give the keynote. The black mirror top of the table repeats the sparkling silver and glass, and the flowers bending over the edge of the bowl are doubly effective. This room has acquired charm through its accessories in such a different way that it should prove that it is not the style, the room, or the value of the things used, but the selective quality, which brings distinction.

The bedroom is often overflowing with useless accessories, but as that is the one room in the house which is so obviously expressive of the person to whom it belongs, it seems that there is very little to be done about the superfluous objects. If the owner of that bedroom wants them all there, then that is where they should be, and here, if anywhere, should be the family photographs. I believe thoroughly in the bedroom's being the perfect reflection of its owner.

The Out-of-Door Repast

(*Continued from page 35*)

border gives us our cue for the table appointments and we develop a theme that is *à la* Du Barry in feeling. There is a tea cloth of delicate peach-colored linen, delightfully flowered in shadow work with thread of a little darker value, and a delicate china daintily patterned with sprays of flowers, the tea plates having tiny pink rosebuds scattered over the surface — all quite in the spirit of the most delicate flower that might grow in such a garden.

We choose a Sheffield tray, against which to mirror the daintiness of the china tea set, and an enchanting little rum heater that will hold just enough hot water for



The summer home of Mr. William F. Ladd, Southampton, Long Island, N. Y. Peabody, Wilson & Brown, Architects.

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MAKING THE OUT-OF-DOOR REPAST A GAY ADVENTURE

(*Continued from page* 70)

'tea for two.' A lovely, lacily-pierced basket dish of old Leeds is selected for cakes, and the five-o'clock teaspoons are a little lighter than the ordinary teaspoon and therefore not as difficult to balance on the small saucer.

IN THE FRAGRANT HERB GARDEN

There is a picturesque charm, as well as a fragrant atmosphere, about an herb garden that makes it a most delightful spot for tea or a Sunday-night supper. By all means have an herb garden, if only a tiny one, filled with the fragrant medicinal herbs characteristic of the gardens of long ago.

In such a setting we may appropriately use the rope-upholstered furniture already referred to. The table top of this set is covered in much the same manner as the old-fashioned rush-seated chairs of the Early American period, while the chair seat and back are interwoven for the sake of strength.

As the texture of this table top is so interesting, no tea cloth is necessary, and we have laid the service directly upon the roping. The china is the Italian Cantagalli pattern, having a golden-yellow ground decorated with flowers in gay colors. The silver is a modern pattern that has enough weight to harmonize with the Italian majolica, and the napkins are Italian of the same color as the background of the pottery. To complete the picture we add a copper bowl filled with colorful fruit — the result a most charming table delightfully in the spirit of the quaint setting of the herb garden.

ON THE TERRACE

With the side wall of the house and a bit of formal greenery as a background, the furniture may be quite formal in character. For such a setting we have chosen an iron table with oblong wooden top in antique finish and a matching wrought-iron chair with an owl design worked into the back, as well as at the end supports of the table. This set has a two- or three-seated settee as well as straight chairs and armchairs.

The appointments have been selected for the cool refreshments on that 'real hot day,' the jolly old Toby jug being sufficiently humorous to put one in a happy frame of mind regardless of the temperature. It is a fine example of the modern reproductions of the original Staffordshire jugs made by the early potters and is in the spirit of the cats and dogs of the same period. This Toby jug, as well as the beakers and plates, is a modern reproduction of old Spode.

The beakers are wreathed at the top with a spray of the hops from which beer is made and decorated below with scenes typical of old Staffordshire — all in white relief against a green or blue ground in the manner of the earliest models of Spode.

As the opportunities for travel were so limited at this time, it was very natural that the early potter should derive inspiration from the objects and scenes about him. And as the favorite haunt of the potter of the period was the 'pub,' where beer was dispensed, we find on the beakers scenes of the old toper who buys his jug of beer, sits at a table in the pub, and consumes it at his leisure.

The plates repeat the white of the relief work on the beakers, and the fruit designs in the central medallions echo the cool blue and green backgrounds. These plates are also Spode, reproducing the jewel modeling characteristic of pieces dating back to the earliest models.

In keeping with the feeling of this old English setting we have used silver that is quite at home with our English Toby, the knives having the quaint old pistol handles.

A pewter bowl is a most appropriate container for fruit, and in our setting we have filled it with luscious strawberries resting upon a bed of galax leaves.

Napkins are of oyster-white linen of sturdy weave and have all the appearance of being hand loomed.

INDIVIDUAL TRAY SERVICE

The individual tray service for a light meal that may be taken out of doors is often a great aid to one's domestic happiness and may be made delightfully inviting.

We have used an antique painted tray patterned in gold on a dark plum-colored background. The china is an undecorated Italian majolica in most graceful fluted shapes. The creamy tone of this ware is so deep as to be almost yellow, yet it is a mellow tone that is very beautiful against the purply background of the tray and repeats the gold in the decoration.

The glass is pale golden Venetian, as is also the little swan-shaped salt container, and the bird motif is repeated in the corner of the napkin of creamy Italian linen.

These settings are but suggestive of the wide range of choice that is possible in the selection of appointments for the outdoor table, and show that harmonious settings are but the result of thoughtful consideration.



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A Garden Fitted to Its Site

(Continued from page 47)

it a somewhat romantic quality.

The natural way of approach from the house leads over high ground beside the knoll, and so the entrance was placed at this, the southern, corner. It comes in over the corner of the knoll, which was blasted away to make room for steps. These are carried out with bluestone treads with risers of brick and stone, flanked on one side by the rough stone ledge and on the other by a wooden railing which forms part of the enclosing wooden fence of the garden. Where the ledge ran into the garden it was cut back and faced with a wall of stone of the same kind as the ledge — but more carefully laid. At this point the enclosing fence becomes a low railing, but elsewhere it is up to shoulder height. It is designed to be closer for the lower part and open at the upper part. The flowers in a garden, when at the perfection of their bloom, are as precious as fine glassware and as easily broken. If the dogs run through the garden in wild play, ruin follows in their wake. Therefore, give the garden protection that we may have both the dogs and the flowers.

Protection from the wind is also a great help to a flower garden, and the extra warmth which the enclosure produces is welcomed by the plants, especially in the early spring. In hot weather we always expect to supply the garden with an extra amount of water, and so the horticultural advantages of enclosure outweigh the disadvantages of the burning or wilting of the flowers on hot days. On a question of design, there is no argument regarding an enclosing frame for a garden, for without it a garden is artistically a failure.

The walks in this garden are of turf, cool for the flowers, quiet underfoot, harmonizing in color, soft in texture; but difficult to maintain and somewhat weak as an element in the design. Where the edging plants lie on the turf, they rot it; where footsteps fall most frequently, the grass is killed, and a muddy or bare spot of ground shows up like a worn-out elbow to a coat. If turf walks are used in a garden, there should be at hand all through the summer a sufficient supply of new sod ready for use in refurnishing the worn spots.

In the planting of this garden some particular requirements had to be met and certain principles were adhered to. The garden, except for the southern end, is flat in effect, although it is actually tilted slightly toward the north, which makes it harmonize the better with the surrounding ground, and also provides for surface drainage. But the planting is composed so as to avoid any feeling of flatness or rigid formality. Four lilac bushes stand well within the garden at four corners. They are trained to single stems and are of a bluish shade, being the variety President Grevy. In the deep bed at the north end of the garden two shrubby roses rise above the spring perennials — Sargent rose on one side and *Rosa ecae* on the other. On the fence are some climbing roses and clematis — on one side a fall-blooming *Clematis paniculata*, and on the other the spring-blooming *Clematis montana rubens*, which increases its wood each year until it gives a shower of several hundred of its large lavender flowers all at one time. Two box bushes, *Buxus sempervirens*, stand in front of the shelter. They do require some special winter protection against ice and freezing snow and the warm sun of February or March days, which burns the evergreen foliage if the moisture in the ground is locked with frost so that the plant cannot draw it up into its system to replace the evaporation from the leaves.

This garden is for spring and fall; but roses were particularly wanted. These are disbudded during summer and then give blooms bountifully in the fall until heavy frosts come to close the gardening season. How to have beds of Hybrid Tea roses in a flower garden and produce a good general effect is somewhat of a problem. In this case, the fact that the garden is intentionally left out of consideration for July and August helped the solution, for the roses could be placed in beds in the centre of the garden where they receive full sunlight; then they are partly secluded by being placed behind an enclosing border of perennials. In this border are set standard roses that further serve to enclose the formal rose beds. The standard roses require particular protection for winter, which makes them more of a care even than the box bushes; but the effect when the heads are fully set with blooms is worth struggling to obtain.

Roses require frequent cultivation, and so we have become accustomed to setting them well apart. This makes a great deal of bare ground visible. At the outer edge of the beds Violas can be planted, as is done in this garden to cover some of the bareness; but the rest of the beds must remain open, and the effect of this cultivated ground is quite

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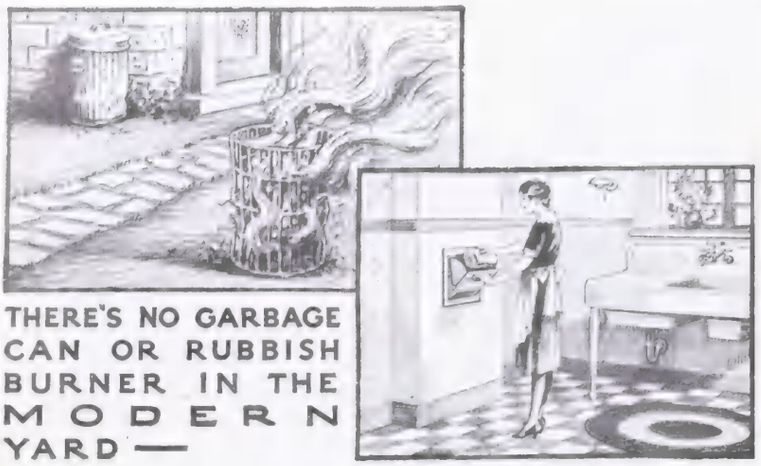


Residence of George F. Diehl, of O'Dell and Diehl, Detroit architects. *Glazed with Libbey-Owens Glass*

WHEN an architect builds his own home, and puts into it all of the experience he has gained in years of designing and building fine residences, his choice of materials will of course be limited to those of *proved* high quality. It was perfectly natural, therefore, that Mr. Diehl, in building his own home, should select Libbey-Owens "A" quality labelled glass. Libbey-Owens Glass Company, Toledo, Ohio.

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A Garden Fitted to Its Site

(*Continued from page* 74)

the opposite to what is usually secured in a flower garden of perennials, annuals, and bulbs, where the luxuriance of growth and abundance of bloom smother all the ground.

A new idea on the planting of the usual Hybrid Tea and Hybrid Perpetual roses has developed in Europe and will be quickly tried out there. It is to set the rose plants much closer together, even as close as twelve to fourteen inches for the weaker-growing sorts, and a few inches more for the stronger-growing ones. It is claimed that this method will give good results, particularly as the ground will be more shaded by foliage, and this will be beneficial to the plants. A longer growth of the stems of the roses may be induced, but this is an advantage. The garden effect of roses planted closer together will certainly be better than what we have been accustomed to see.

In this garden, planted in the autumn of 1927, a decided step was taken to make the bare ground less noticeable, for the weaker-growing varieties were spaced sixteen by twenty inches apart, and the stronger ones eighteen by twenty inches.

Tulips, iris, and peonies — the latter set at regular intervals — form an important part of the spring display of this garden; and tall asters, Heleniums, aconite, and boltonia in the autumn give the chief effect, with the roses in full bloom in the centre.

This is a garden distinctly designed for its site and arranged to fit into the daily life of the owner. If the day is cold but sunny, a chair can be pulled forward so that one basks in the sunlight; if it is warm, a group of friends may have tea in the shade of the garden house, with the garden intimately spread before them. When you wish to walk, the glimpses through the walled end of the garden tempt you to pass down one of the long garden paths and through the gate into the hickory grove, where little paths lead up over the rocky knoll. Here more interest and beauty are found, for the knoll has been developed into a rock garden, half-concealed, and therefore the more enjoyed when found. Through this rock garden one can go on into the house, or out on to the lawn, and, swinging around, come back to the garden, getting a view of it from higher ground.

This is a garden built to last as long as the house it accompanies retains its present character. It will grow old, but beautifully, filling its own place as a cherished part of the home.

The House of To-day

(*Continued from page* 59)

in the illustrations showing three stages in the construction of a house built in this manner, that there are two different types of wall construction suggested in the finished design — masonry with brick and half-timber with stucco. The first photograph shows the wood framing being erected; the second shows the wood sheathing being applied over the wood studs; and the third shows the finished wall, with certain sections of brick and others of half-timber and stucco. These materials have been applied directly over the sheathing.

We might almost say, then, that our domestic architecture is distinctive in that we can so seldom tell from the design of our houses how the walls are constructed. And yet one familiar with structure and design will detect some detail that will immediately allow him to recognize a solid wall from a veneer wall. In the illustrations of a house by Mellor, Meigs, and Howe, Philadelphia architects, it might be necessary for me to call your attention to the concrete slabs which are visible on the exterior of the tower. These are the ends of the concrete beams which are part of the structure of the staircase inside the tower. The very fact that they show on the exterior wall proves that the wall is of solid stone. And an architect and builder can generally tell a brick veneer wall from a solid brick wall by the bond — that is, by the manner in which the bricks are laid. For in the veneer wall, where, because of the fact that there is only one layer of brick, it is best to get the full strength of the brick, a running bond is generally used.

The veneer wall seems to be favored by many New York architects. And it is no doubt true that New York people are so much interested in appearances that they would much prefer to save a little money in the construction of a house in order to put it into beautifying the exterior or



Architect C. C. West for E. D. Johnson Co.
Longmeadow, Mass.

Reproduced from a photograph. Natural colors

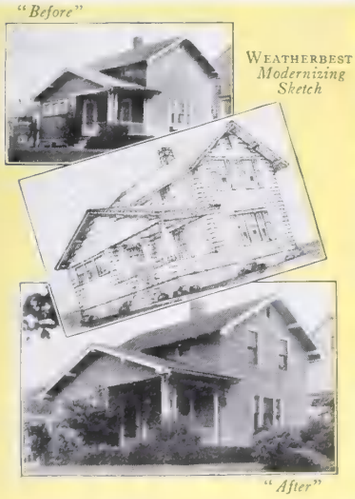
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The Bartlett Way

The House of To-day

(*Continued from page 76*)

interior design. And speed in building counts, too, with New Yorkers. In Philadelphia, there is not the same interest in veneer construction. This is due principally to the fact that a local stone is used almost exclusively for residential work in that locality. And the difference in cost between a solid stone wall and a stone veneer wall is very slight, because this stone is so easily available. Julius Gregory, Architect, says that the only place for using a stone veneer wall is in certain localities where thin stones with an even face is generally of concrete blocks; the roof is shingled over wood rafters; interior partitions are of studs, wood laths, and plaster; floors are of oak or pine; windows are of the double-hung type. Less consideration is given to insulating, except perhaps under the roof, where a layer of mineral wool, or some similar material, is applied. Should a garage be built into the house, the law demands that the walls and ceiling of the garage be fireproof, but otherwise fireproof materials are not used in the low-cost house.

Photograph by Philip B. Wallace



A TOWER *constructed with solid stone walls, showing the concrete structure of the staircase projecting through the stone wall at either side of the window near the top. Mellor & Meigs, Architects*

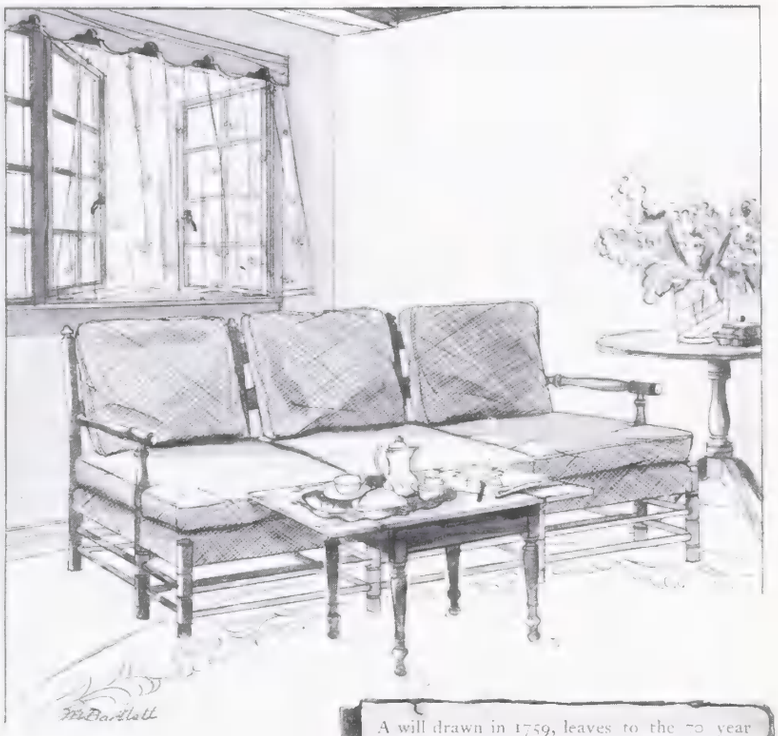
may be obtained and therefore quite a saving can be effected.

Thus I have come to the conclusion that there are three popular types of construction used in house building to-day, and the selection from these three usually resolves itself into a matter of cost. The first and the cheapest is the frame wall, with wood, in the form of clapboards or shingles, applied over wood studs and sheathing. Then there is the veneer wall, in which the wood framing is concealed on the outside by a covering of brick, stucco, and occasionally stone. Sometimes hollow tiles are used in place of wood framing, increasing the cost slightly, but resulting in a more permanent construction. And finally there is the wall of solid brick or stone.

In the first case, the foundation

In the second type of house, the foundation may be of poured concrete, or stone, if sufficient stone were excavated on the property; the roof would be of slate, if any attempt were made to reduce the fire hazard. Otherwise shingles would be used; interior partitions would be of studs and wood lath and plaster, or of gypsum blocks and plaster; floors would probably be of oak; windows might be wood casements, if they were in keeping with the design.

While the solid brick or stone wall costs more than the other forms of construction, it must not be assumed that only the most pretentious houses have solid walls any more than it must be taken for granted that all small houses are of veneer construction. In Philadelphia, the people seem



A will drawn in 1759, leaves to the 70 year old wife, provided she does not marry again, "full furniture, including settee and tea table . . . and if I should chance to dye when I have cattle a-fatting, my wife shall have them for her provision."

A Difficult Choice, Then or Now

HISTORY does not tell whether the elderly heroine of our quotation chose the path d' amour or the way of more assured comfort. But there can be no doubt that she hesitated long before giving up the beloved furniture that had meant so much to her comfort and her hospitality.

Illustrated above is a settee and tea table prevalent in those early days. Note how readily they further the suggestion of cool, restful repose, as they invite to tea in the breeze-swept corner of the low-ceiled room.

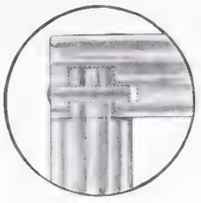


Illustration shows typical mortice and tenon construction which permanently prevents the joints from separating. This is one of the many details of construction responsible for the enduring quality of Stickley Early American furniture.

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Send me the facts about Orange Aluminum Screens for homes.

NAME

ADDRESS

THE HOUSE OF TO-DAY

(Continued from page 77)

to prefer to cut down on the size of their houses, if necessary, in order to have them well built. New Yorkers have generally taken the opposite stand. But Roger H. Bullard, a New York architect, thinks that his clients are recently showing a greater interest in permanent construction. He is now designing a house for a client in Greenwich, Connecticut, in which the owner was so intent on solid stone walls and a slate roof that he consented to a reduction in the size of certain rooms to allow the cost to come within his budget. This type of house, with solid brick or stone walls, might be classed as a fireproof house. Foundations would be of poured concrete; the slate roof would be carried by steel or perhaps wood rafters; the solid walls would be furred to allow an air space to prevent dampness reaching the interior plaster walls; interior partitions would be of hollow tile or terra-cotta blocks and plaster, or perhaps wood studs, metal lath, and plaster; the floors would be of concrete-slab construction, carried by steel girders, and windows would be of metal frames and sash.

Naturally, this type of house of fireproof construction costs considerably more than the other forms of structure. But the house with solid walls is not always made fireproof in every detail. In such a case, certain features which I have listed under other types may be included, effecting sufficient saving to allow for solid walls. As the owner of a fireproof house gets back the money he invests in the construction of his house only by a reduction in insurance premiums, it stands to reason that only in the case of the high-cost house, where insurance policies run proportionately high, is there much interest in a strictly fireproof construction.

In conclusion, then, it would appear that the construction of our houses has somewhat suffered by the prevailing tendency to reflect the character of some historic period in the design. And yet it may be that this method of concealing structure is only a stepping-stone to some new and original form of construction that may be developed in this country in the near future. For I feel that in a few years this craze for the period house will have passed. We shall realize then that structure is the basis of design; that good construction is more desirable than design that merely conforms to precedent. And we shall then realize that we have in the structural materials at our finger tips a means of construction that can be adapted to the building of houses and that will give us the inspiration to develop a style of domestic architecture expressive of the age in which we live, that will conform to the principles of architecture, and that will be sincere and honest in its design.

Photograph by Philip B. Wallace



THE CONCRETE STAIRCASE *inside the tower, the design of which is based purely on structure*



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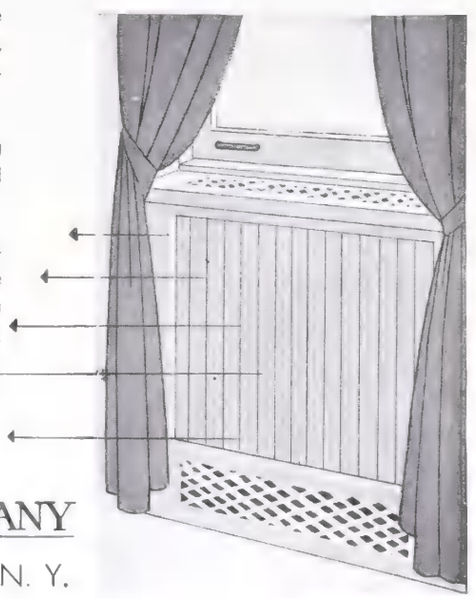
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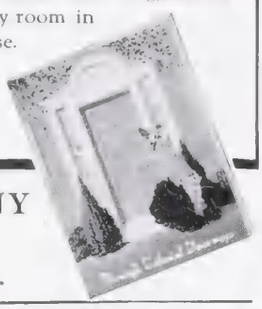


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COLUMBIA MANTELS

Insect Screens for the Window

(Continued from page 65)

differs but slightly from that of screening any other casement.

Screen Cloth

Of the large variety of screen material there are three principal grades: —

1. Painted Steel. This is just what the name implies. Once the paint covering is gone the wire quickly disintegrates. This wire should be used only in temporary work, or in well-protected locations. Even then it should be carefully watched for the first indications of rust, when it should be repainted, remembering, too, that in time the interstices will become clogged with paint, rendering the screen unsightly and also interfering with proper ventilation.

2. Sherardized Steel and Special Process Wire. Sherardized steel usually has a steel base, which is electrically galvanized. This process is called 'sherardizing' and is a sort of plating of the base with zinc, much as silverware is plated. The coating is thin and results in a clean open mesh. This wire, while better than the painted, will deteriorate when exposed to the weather. Sometimes this cloth is painted in addition to sherardized, which is an added protection. There is also a special-process wire with a large percentage of aluminum which has excellent wearing qualities and will withstand rust.

3. Copper, Bronze, and Other Metals. Copper and bronze are probably the best and most durable materials in common use. Tests are now being conducted by the American Society for Testing Materials, and although, having extended over a period of several years in several parts of this country, no failures have yet been observed, it is too early to form any conclusions from these tests. It may be said, however, that experience indicates certain qualities inherent in bronze which make it the preferred material among most screen men. It is harder and stronger than pure copper and therefore less subject to damage. Pure copper combines with certain impurities of the air a little more readily than when alloyed with other materials, to form that characteristic green stain which runs down and discolors woodwork. This may be overcome by shellacking the wire.

In certain localities, however, where the atmosphere is more than usually laden with impurities such as coal smoke or chemical fumes, to which these materials are somewhat susceptible, special alloys such as Monel metal, other alloys of nickel and copper, or aluminum should be used. As to which is best adapted to certain conditions, it is perhaps wise to consult responsible local dealers.

New copper or bronze, especially treated, is bright and shiny like a new penny, and always labels a new job. While this is rather objectionable, the sheen lasts but a short time, and even this objectionable period may be avoided by calling for 'antique finish.'

Mesh

There are several meshes in ordinary use, the most common of which are '14' and '16.' This means that the little wires are spaced at intervals of $\frac{1}{14}$ or $\frac{1}{16}$ of an inch respectively. Naturally the closer mesh is to be preferred. In extreme cases where gnats and 'midgets' must be contended with, '18' mesh or even closer mesh may be required.

Frames

The frame may be of wood or metal. Each has its advantages. The members of a metal frame, especially if of solid rather than tubular construction, may be made a little smaller and therefore less conspicuous, and if the frame is of non-ferrous or non-corrosive material, it is perhaps a little more durable in exposed locations, although with proper selections of woods this objection may be largely overcome.

Conclusions

While most of the more common windows of the double-hung and casement type constitute screen problems, the solution of which has been pretty well standardized, conditions are often met, particularly with casements and porches, which, while always capable of solution, may require considerable ingenuity and experience to solve. It is well, therefore, to consult your local screen man, who should be selected with due regard to his reputation and responsibility, and leave the solution of such problems to his experience and resourcefulness.



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when east and west do meet . . . .





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SHEVLIN PINE

Chats on Antiques

(*Continued from page 67*)

rounded ridges and deep grooves, the latter being flanked on each side by a small shallow groove which rises to the ridge. Down the centre of each leaf is a finely tapered ridge corresponding to the vein of a natural leaf.

Other characteristic features of Phyfe decoration are the realistic carving of the hair on the dog's leg and the subordination of the two side toes to the two centre ones, as shown in Figure 4. The little turned and moulded buttons covering the tenons of the back and side rails of this chair are also typical. Comparison of the acanthus carving on the lyre with that on the back in Figure 2 will show the basis on which the latter has been attributed to Phyfe.

Perhaps the most important, and at the same time the subtlest, indications of Phyfe design are the fine contours of his turnings. These will be better understood by a study of the legs of the table, Figure 5, than by anything I could say. The gentle swell and taper of the turned portion below the fluting of these legs comes as near perfection as anything one might hope to find in a lifetime. The top of this table is in the graceful clover-leaf form for which Phyfe is justly famous. The almost imperceptible curve of the long segments of these tops, which at no time becomes a straight line, is said to be found in the work of no other craftsman of his period. It is interesting to note that, while the edges of Phyfe pedestal and sofa tables were often reeded, these Sheraton-type card tables were always plain.

Phyfe is also believed to have been the only cabinetmaker to design a card table without a skirt. When a skirt was used, as in Figure 6, its depth was so finely proportioned to the weight of the whole that a hair's breadth one way or another would have made it something less than perfect.

Reference has already been made to the characteristic seat supports found on Phyfe chairs and sofas. In caned pieces these are slightly curved, to allow for the 'give' of the caning, and are mortised into a groove in the seat rail. This construction is considered by many experts the most conclusive evidence of Phyfe workmanship.

Equally characteristic of the care with which he finished every smallest detail of his work are the small veneered panels, bordered with veneer of a different grain on the skirts and at the tops of the legs of pieces such as Figure 6. These are usually rectangular or arched, or are cut out at the corners in concave segments.

It is by the care and attention bestowed upon such comparatively unimportant details that Phyfe showed the quality of his craftsmanship. When we have learned to recognize these, we shall be on the way to a true understanding of his place in the history of American cabinetmaking.



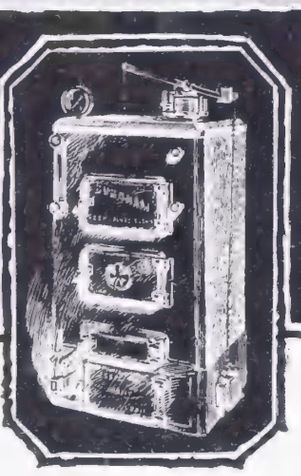
Fig. 8. Phyfe window seat showing Empire influence

Upper Brandon

(*Continued from page 52*)

Another reminder of this grim day is seen in the stair balustrade, where the soldiers — not content with other vandalism — left the marks of their too well sharpened sabres.

During the trials of war and pillage, the garden at Upper Brandon did not bloom as had been its wont. The thundering guns of the besieging army were laying in ruins too many noble countryseats and Virginians had neither time nor thought for the gentle art of gardening. To-day one is told — amid the fragrance of boxwood hedges and blooming flowers — that there is no garden at Upper Brandon; that the spicy box and a few blossoming shrubs are all that is left of a formal plot, of terraces so bright with color in *ante bellum* days. Yet the guest with vision is grateful that succeeding genera-



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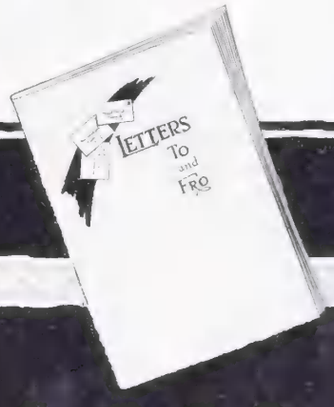
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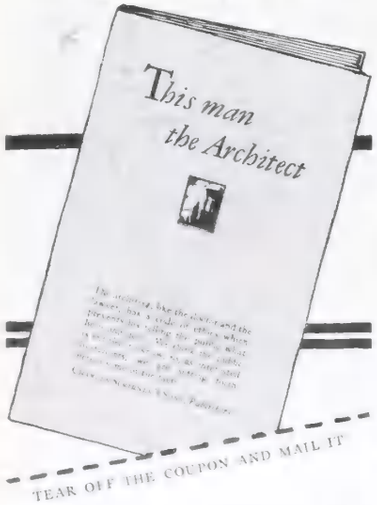
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Upper Brandon

(Continued from page 81)

tions of owners seem to have appreciated the line that Nature holds always before one's eyes. They learned how to let the sky line break with the tops of trees, so growing that one feels on a woodland border; how to let smaller trees and masses of shrubbery fringe the meadows in gently flowing outlines; how to clothe steep banks with creeping vines and various grasses. Wisely, they learned to leave untouched that takes flight. Along the terraces, lilacs still mingle with mock-oranges, Japanese quince with the guelder-rose, and here, in the radiant sunshine of early spring, a miracle is wrought by countless grape-hyacinths in the bluest of blue gowns. Almost unconsciously, it would seem, a broad *allée* has been formed between the boundaries of rose vines and pungent box, a grassy walk which ends at the enticing little smokehouse



ONE *of the four inner hall doorways with a richly carved pediment characteristic of all the woodwork in the house*

which Nature so lavishly supplied.

The shaggy boxwood hedges that boast a height of eight feet and a girth almost the same have somewhat outgrown the original serpentine lines in which they were planted after a rare old English design, but one stands entranced at their evergreen billows and the length of their sweeping lines. As in many lovely gardens it seems by chance that iris — stiff and formal in their uncompromising dignity — should bloom beneath a gold-hearted gardenia rose which, when in full bloom, makes one pause to sing a pæan of praise.

One angle of the billowy boxwood shelters an enchanting group of poets narcissus. Among others, troops of daffodils, a gay and jocund company with frilled trumpets and diaphanous wings, dance in and out before winter quite with conical roof and octagonal sides which proves a sanctuary for the birds. And yet, one is modestly told that there is no garden at Upper Brandon!

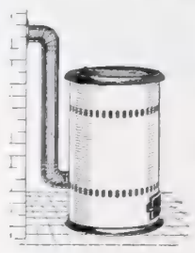
Happier in destiny than most of its contemporaries, the old estate has never left the possession of the founder's line. Upon the death of William Byrd Harrison it became the property of his nephew, George Harrison Byrd, whose son, Francis Otway Byrd, now controls the vast plantation.

Upper Brandon is a rare old place dowered with great charm. It seems far away from the present — a delightful glimpse of the past. It is peaceful, and within its staunch walls one forgets this restless, ever-changing day, for here the world seems quite at rest and there is little to be desired.

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AN ATLANTIC NOVEL
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Collector's Luck in Spain

(*Continued from page 49*)

me, but, fortunately, an enterprising antiquary had had the foresight to distribute little green leaflets, printed in Spanish and English, and, naturally, I went straight to his shoplet just opposite the Fountain of the Turtles. Hitherto I've always said that J——'s at the Junction was the most crowded place of my experience, but it bows low to Jeronimo Casas's. Metals chiefly; I wound my way between barricades of wrought iron and brass and copper, and feared to die the death of Absolom on the hanging lamps and *candeleros*. But there was no interesting furniture, and when I explained, in my very broken Spanish, what I wanted, Señor Casas told me to try his warehouse at the other end of the town. The precise address is Calle del Teatro Balear, 55, but it really should be called the Street of the Black Cats — I counted at least fourteen before I reached the door.

Still, pussies of *any* sort are lucky for me, and when I went up crooked steps and entered a great dingy loft, I was not disappointed. Dark doorways, creaking stairs — how often they are an enchanted path to the happy hunting ground! My dears, you never saw so many things! And all so inexpensive! From the rafters hung an upside-down forest of chairs — slat-back and splat-back; on the floor bureaus and chests, settees, beds, and tables. If I had owned an empty house in Spain instead of a crowded cottage in New England, I could have furnished it, I think, without going outside. What I wanted was legion; what I actually bought was three walnut side chairs. They are very pretty and graceful, though unmistakably peasant in type, and either late eighteenth century or quite early nineteenth, for they have the carved splats of the first period, the straight front legs and the rounded rush seat you associate with the second. The back legs rake slightly and are chamfered, which gives them an added delicacy; two of the splats, suggesting a shield, are carved with formalized flowerpots, the third has the Three Feathers.

And what do you think I paid for them? Just fifteen pesetas apiece, which, in American money, works out to two dollars and fifteen cents. Only one of the rush seats was perfect; the others had to be replaced, and here again I had a financial surprise. Young Casas, with the air of offering me a real bargain, told me that the work for each chair would be two pesetas. 'In your country where things are more expensive,' he went on, 'they would, no doubt, be four.' I don't need to tell you that thirty would be a much closer figure!

But I do have room for a lyre-backed settee of mulberry wood — a lovely thing, and only a hundred and fifteen pesetas. I have asked for the refusal, and if Orde likes it as well as I do, mine it shall be! It is just the piece to put in my Hepplewhite bedchamber to take the place of the Pennsylvania-Dutch day bed which, although sturdy and good of its kind, has never been quite suave enough for the rest of the furniture. As to color it will fall in admirably with my mahogany, since mulberry, very light when cut, darkens decidedly with age, and this settee must be at least a hundred and twenty-five years old.

Give me two more weeks instead of two more days, and I know that by hunting through remote hamlets I could find treasures. Casas himself buys only within the range of the Balearics, and as just one small instance of unexpected collector's luck, yesterday afternoon, as we were driving through Alcúdia, a little town so ancient that the bullfights are still held in the old half-ruined Roman arena, I saw, through a wide-opened door, a set of lyre-backed chairs ranged against the walls. They were much the same type I found at Casas's warehouse, but a *lot* more expensive, since every peasant thinks that all foreigners must be plutocrats. Otherwise, how could they travel? Still, six dollars apiece is n't much, is it, and I know I should have bought them thankfully if they had n't been poplar, which finishes a gray-brown instead of the ruddy tone our dining-room demands. Alas, for all the booty we must abandon unfound! Sunday, leaving this blue Paradise, we go on to Palma to stay for a few days, afterward crossing again to the mainland by a different route, for our next port is Valencia.

July 24th, Palma

My dears: —

Take my advice, and don't go to Palma in the summer. In the spring and autumn it must be delightful, but now in July it is all so white and bare and glaring. I suppose it would have been wiser to stop at one of the hotels down by the shore, but they are very remote and taxis are horribly expensive. After Barcelona prices it was a shock to pay four pesetas to drive two blocks! As it is, we are at the edge of a new development



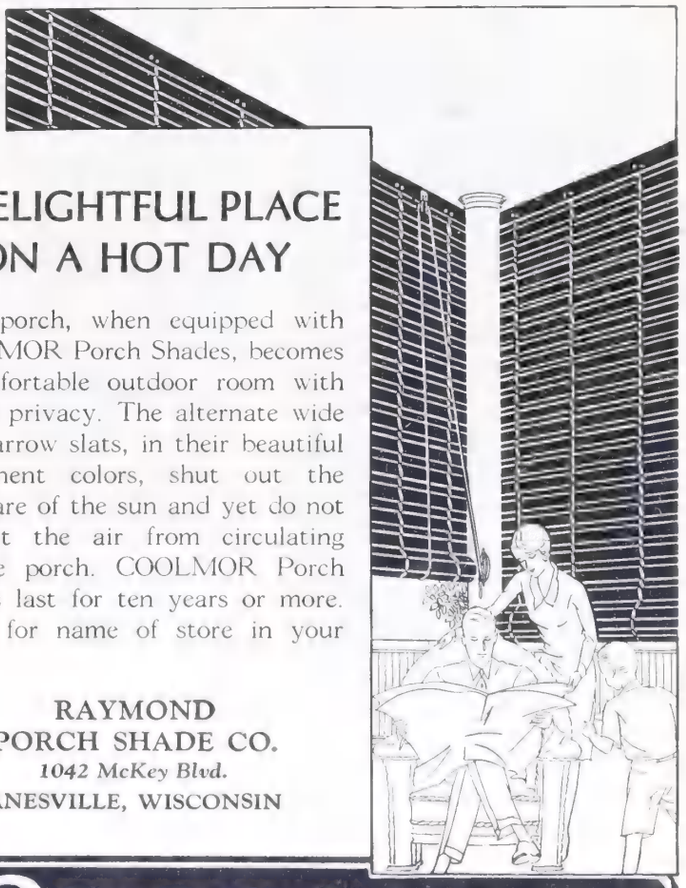
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Collector's Luck in Spain

(Continued from page 83)

that some day, when it is adequately planted, will be quite attractive, but now our one relief at the end of a torrid afternoon is to climb up to be comfortably cool on the roof. Lovely, too, for the moon still swings her bright lantern over the city and picks out the tall church towers with silver. And there are many churches, for Palma is a very religious place — if you blaspheme in the tramway you are haled before the civil authorities and fined! We have visited them all, — the churches, not the authorities, — the most interesting being Santa Eulalia, through whose portals Ramón Lull, the sinner, rode in pursuit of his *innamorata*, and San Francesco where he, beatified, is buried, and where we were locked in as we hunted through the dusky aisles for his tomb. I am sorry to destroy a legend, but a light does *not* burn unceasingly before his marble effigy; we never could have found it without the aid of a young priest who heard us clamoring to be released and came to our rescue. But do not think him a prophet without renown, for here in Mallorca he has much honor. Shops are named after this holy man; I think the one that most caught our fancy was the 'Tailor Shop of the Blessed Ramón Lull.'

But nothing in the whole city is so magnificently beautiful as the Cathedral, that great Ship of God forever moored by a perpetually blue sea. The approach, too, is enchanting: up a wide stairway street, the walls hung with a tapestry of ivy, geranium, and plumbago, roses and lavenders woven upon a dense background of green. You pass the Almudaina, once the ancient palace of the Moorish kings, and then the Cathedral, the 'Church to Our Lady, Saint Mary,' which Don Jaime built directly after the Conquest. Always a wind blows from the Mediterranean, and even on intensely hot days I have been cool here. And the interior is marvelous; it completely lacks the cluttered effect that the *capilla mayor* gives most Spanish churches, and you are left with an impression just of joyous, empty peace, and great columns that are like a forest of stone.

Perhaps, though, the most remarkable thing about the Cathedral is that no antiquity shops cluster round its base; hence my visits were purely spiritual. But I have been back several times to Casas's warehouse, for the two grander Palma *antichitàs* are closed in the summer, and all I could do was to look through the high iron gates and watch the pomegranate blossoms dropping their crimson over the patios. Still, there is far more than I can possibly buy right here in this one garret. Of course I got the settee; I knew that Orde could n't resist it once he saw it, antiquer though he is n't. And, for fifteen pesetas, I bought one of the finest trays I have ever seen, a great pie-crust, black, with a luminous centre of powdered gold and a very gay, long-tailed bird.

And I bought some pretty, vivid tiles for a peseta each, and for you, and the new house in Norwich, two odd little wrought-iron knockers, the sort that decorate the old doors in the Cathedral close, five pesetas for the pair. My only other purchase that amounted to anything was an oak box, seventeenth-century, I should think, and very rustic; probably meant to hold some peasant girl's jewelry. The carving is charming, though rather naive: four massive lion's-claw feet, two little fishes on either side of the keyhole, a modified egg and dart design round the rim, and, best of all, the lid inlaid in lemonwood with some of the designs that adorn the great fourteenth-century Murador portal of the Cathedral — the sun and moon and a heart pierced with arrows. I wonder if it belonged to the family of a layman in the Church's service? This was twenty-five pesetas, a small sum for anything so unusual.

For twice as much I could have bought a really lovely knife box, mahogany with a marquetry of Sheraton shells. You may think this a strange thing to find so far away from the land of its birth, and it is at first amazing to see so much of the English type about. But the explanation is simple enough; off and on (and chiefly on) during the eighteenth century, Minorca, the second of the Balearic group, was under British control, and a great deal of furniture was either made here under this influence, or brought from overseas. I could have bought drop-leaf tables, slant-top desks, and chests of drawers for about a fifth of what I should have had to pay in England. Before you furnish your house, come over with me, and, like James of Aragon, we'll loot the Islands. There are pieces here that might have grown in a Vermont cottage!

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THE HOUSE CONFIDENTIAL

(*Continued from page 64*)

stalking after me, I moved stiffly in one dimension, like a design on an Egyptian frieze. Our recessional withdrew thus through the hallway, through some other rooms where the sardine as such had never been seen before, and finally to the kitchen, where I set my burden down. Phineas had trailed us on tiptoe, and nodded approvingly as Pussmans crept up to the plate, sniffed at the *hors d'œuvres*, and at last, after many a suspicious glance at us, ventured delicately to elevate within tentative jaws the half of a sardine.

'Congratulations,' observed Phineas, and turned to go.

Instant dire alarm, abandonment of sardine, and fit of the jumps on the part of Pussmans. As the Germans would say, he *fuhr zusammen*.

'Don't move,' said I to Phineas. Phineas did not move.

Gradually the violence of panic spent itself, and Pussmans addressed himself again to his muttons, as it were.

Phineas was obviously bored. I did not dare to speak, but I longed to reassure my husband with the information that he was not going to have to freeze like a rabbit every time our cat took food. I wanted to tell him that this was a State Occasion, and that it made Puss-Puss and me both nervous to have him look at his watch. Finally, just as sardine number three was beginning to be eaten in a desultory manner, I took pity on Phineas and signaled that he might go. With great alacrity he went — and so did Pussmans, instantly, flying for his life and skidding over the rugs, well in advance of his new landlord, to the open door. Off he whirled like a pinwheel, and we saw him not again that night.

But next morning, and every morning after that, when I opened the back door to take in the milk and cream bottles, I found him sitting beside them staring the door out of countenance with hypnotic gaze. He had come for breakfast, whereafter he disappeared until his supper time. Well trained he was about not stealing, and about not disturbing the family at meals. Whenever, between courses, I stepped out into the kitchen to change the plates, I would find him sitting up primly in a kitchen chair, just like a little maid.

But I never found out, either from him or from the neighbors, what he did by day. My curiosity grew, and I asked Phineas what he thought.

'Well,' conjectured Phineas obligingly, 'perhaps he is a consulting landscape gardener and goes out to visit his clients. Maybe he is a research ornithologist. Or possibly in the cat world he is the village constable. You might look and see if he has a star on, under his fur.'

All in all, I enjoyed keeping house for my cat-in-law very much. I taught his favorite menus to one of the neighbor's boys who gladly agreed to be employed as chef to Pussmans when we should go to join the family at the beach. Everything was going well. 'But,' said I to Phineas one evening, 'I shan't feel that I have been completely accepted by Puss-Puss until I can move around rapidly without startling him. If I make a quick motion, he flexes his muscles.'

'Flexes his muscles!' exclaimed Phineas. 'I should think he would! I would myself. We learn a thing or two in a lifetime, don't we, Puss-Puss?'

At this confidential speech as man to man, Pussmans, who had been gazing at us from the window ledge, jumped to the floor and came across the room, walking like a tiger, front legs straight down from the neck line, royally shouldering himself forward with deliberate footsteps, one loose-hung side at a time. He jumped into my lap, pushed my sewing aside with imperious nose, turned around and around, kneading my lap with his sharp claws, — which pricked unbearably, but I bore it, — and finally wound himself up like the Cat of Serenity and began to purr. This in itself would have been plenty of glory for me. But when he looked across at Phineas and slowly winked both Bengal eyes at him — at that point, though one never can tell what turn a cat may take next time one sees him, we felt that, at least momentarily, we had indeed Arrived.



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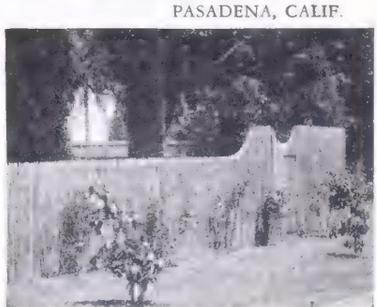
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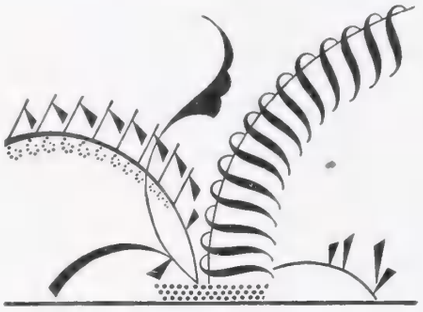
ELIZABETH LEONARD STRANG

JULY CHORES Our planting operations now begin to lighten in intensity, but there is still enough to engage our attention. The annuals will not be well under way, but there is that question of enhancing the perennial garden. Now plants of heliotrope, Mayflower verbenas, bedding petunias, may be slipped into the bare spaces left by the passing of the tulips. Gladiolus may be set out in compact clumps near the Japanese iris, whose foliage resembles theirs. One may even plan for their bloom on a definite date by consulting the catalogues as to the length of time required for blooming. One of the quickest is the orange Alice Tiplady, which requires sixty days. You must sow the seeds of the *Lavatera trimestris splendens* late for the best fall bloom, and you may still sow seeds of alyssum and candytuft and a second sowing of annual gypsophila.

■ ● ■ Some people prefer to set out roses now which have been already brought into flower in pots, rather than risk the sharp winds of spring with dormant stock, but one must be sure that such plants have really a good root system.

■ ● ● Decorating the vegetable garden is another of our summer pastimes. Gladiolus and dahlias in rows, strawflowers for cutting, poppies or cornflowers among the asparagus shoots, — where also you may set out your cast-off tulips, — borders of alyssum or parsley, are some of our expedients. Gourds, honesty, Chinese lantern plant, for winter; mint and chives, a big row of sweet peas, the primrose Stella, annual sunflower for big bouquets — really one may have as much fun with the vegetable garden as with the more sophisticated parts of the place.

THE JULY SLUMP Now is the time for taking notes, to see if your garden stands up well over that trying period known as the July slump. Not many flowers are needed to tide one over, but their distribution is of importance. They should be so balanced that their flowers seem to be everywhere; then the garden will look as well as in



PLANT MATERIAL *referred to in the text can for the most part be obtained from the nurseries whose advertisements appear on these pages. For sources of those plants not generally carried write to the Readers' Service Department, House Beautiful, 8 Arlington Street, Boston, and enclose a stamped self-addressed envelope.*

iris time or larkspur time. The early phlox, Miss Lingard, white, and Enchantress, warm pink, will bloom with the larkspur and last for a considerable period beyond. There must be some well-placed rounded masses of gypsophila, preferably Bristol Fairy, whose superiority is unquestioned. There must be for yellow some of the late lemon daylilies (*Hemerocallis thunbergi*) or the improved hybrids; for blue, the *Veronica spicata*. These flowers alone will be enough, but there might also be the Japanese iris, the rose-colored astilbe Gloria, the Anthemis of deep gold or pale sulphur-yellow, and the Achillea, variety Pearl, whose spreading habits keep it out of the tidy garden.

■ ■ ■ Contrary to the popular opinion, one may move flowers in July, but one must know how. Choose a cloudy day or evening. Dig the hole first; then lift the plant on your spade and slide it into the hole without breaking the generous ball of earth; soak well and tamp firmly. If possible, shade from the hot sun for a day or two, and the deed is done. I have moved big clumps of hardy asters and larkspur in this fashion, but, needless to say, peonies or Oriental poppies could not be treated thus.

Keep up the watering of the newly planted shrubs. Be sure to soak, not sprinkle, several times a week.

July is the time for dividing iris.

VINES FOR JULY Vines, many of them, are now at their best. The lovely large-flowered lavender Ramona clematis seems to be easily grown in sun and a sheltered spot and blooms just after the climbing roses, often overlapping them slightly. There is a pink one called Mrs. Baron Veillard, and of course you all know the purple jackmani and the white henryi.

■ ● ■ If you are fond of humming birds, plant a trumpetcreeper. Train it to one stalk and it will form a high vine, bushy at the top. Do not let its energies go into too many stems or a mere shrub will result. It stays in bloom for weeks. Its orange color is not good with some pinks, but I have evolved a lovely color scheme for it — pinkish-yellow roses, lavender phlox, globethistles and Eryngiums, salmon-buff gladiolus and dahlias, and blue *Veronica spicata*.

And, speaking of roses, Jacotte, with large flowers of pinkish orange, is a wonder. It will grow ten or twelve feet the first year. It seems very hardy, and has the rich glossy foliage of Silver Moon.

● ● ● One of the best vines I know for quickly covering a naked expanse of arbor is the porcelain Ampelopsis (*Ampelopsis heterophylla*). It is good also for tennis-court backstops. It will grow as much as twenty feet in a season. Its leaf is deeply cut like a small grape leaf, and its berries are of varied tones of lapis lazuli. Though not new, people do not know it well.

Another vine not enough known is the China fleecevine (*Polygonum auberti*). It grows nearly as fast as the porcelain Ampelopsis, blooms in the fall, and is particularly good on latticed squares against a blank wall of the house.

THE WHEREFORE OF PLANTING Just why do we plant? We plant to beautify our home surroundings, to mitigate the rawness of a bare foundation, to hide an unsightly (*Continued on page* 88)

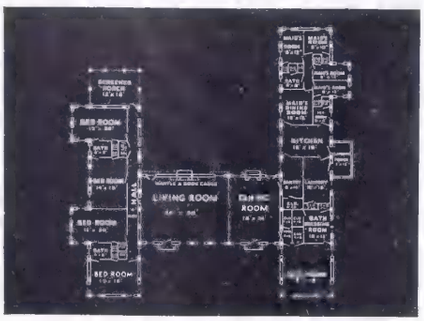
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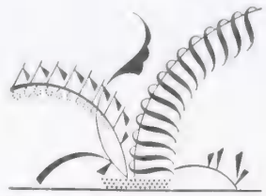
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How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG



(*Continued from page* 86)

view; we plant for shade; we plant for utility of fruits or of nuts; we plant for the pleasure we derive from the individual plants; and lastly we plant to add to the value of our property and make it more salable.

• • • When setting out trees, keep in mind their ultimate size and so dispose them that as years go by they will not have to be cut down: an apple tree where it will overhang the sheltered corner of the garden and provide a place for afternoon tea; a shade tree to cool the kitchen on hot afternoons; a row of poplars to screen that old barn; some spruces to cut off the raw north wind; a pointed tree to break that ugly roof line at the back of the old house. These and other purposes we should hold in mind when placing a tree.

• • • Foundation planting is something more than a frill around the house. Study its form and texture and ultimate height with care, then use restraint. Do not put in a row of spruces which some day will tower above the second-story windows. Have a large tree if you will, but select it for its picturesque shape, and place it where it will enhance a blank façade. Have evergreens too, but not globes stiffly set in a row, with points at all the corners. Mingle with them some little flowering shrubs, a pink almond, a yellow rose, a shell-pink azalea against a dark yew, a clump of *Iris pallida*, a choice peony. In some places let the foundation planting sink to a mere ground cover of pachysandra, daphne, or English ivy. Sometimes a larger-growing shrub may be used, — forsythia, Spiræa, Rose Panicle deutzia, — but do not crowd the planting, and keep it out a little from the house.

A MODERN SKY GARDEN

BY HARRIET SISSON GILLESPIE

(*Continued from page* 61)

furnishes a delectable background of pleasantly contrasting color with the soft old rose of the stucco walls. Lattice in the same evanescent tones boxes in the vent pipes that, at irregular intervals, mount to the roof, and is masked at the base by arborvitæ and box. Graceful iron wall trees, holding turquoise pots, give nice accents of color to bare wall spaces, as does standing ivy, grown on tall iron frames. A tall amphora or an Italian *orcio*, in smart contrast near by, adds color and dignity to the setting.

Here, in the cool seclusion of the upper air, remote and aloof from disturbing realities, are assembled gay furnishings and the little accessories of an intimate sort, where much of the social life of the owners is spent. There are luxurious wicker furniture and comfortable cushions, bridge tables, porch lamps, small Spanish tables with tile tops, and brightly glazed pottery vases filled with seasonal flowers, all softly illumined at night by cunningly concealed lights, where one may while away the hours with no fear of unwelcome interruption.

At the southern end of the terrace, screened by the windbreak, is the service wing. At the opposite end, on the very tip of the triangle, is a little enclosure like a secret garden, where a fountain plays in a wilderness of green and a curved stone garden seat is set apart among the ramparts for reverie or rest. Little blue lights, hidden among the foliage, may be turned on to flood the fountain with a very acceptable imitation of moonlight.

Just beyond the door to the library that gives access to the garden, itself framed in treillage and standing ivy, is a gate leading to a long narrow gallery along the back of the roof. Its limitations forbade an extensive attempt at landscaping, but it still has the decorative hedge of cedars to screen the parapet. Through the picket gate at the terminus of the gallery is a forty-foot terrace given over to outdoor dining. Here are assembled tables with gay umbrellas in blue-green and yellow and intimate groups of ornamental iron chairs, painted black. Since the terrace is in close proximity to the kitchen, service is simplified, and this part quite naturally has become the centre of much of the social life of the family. Tea is always served here, and often all three meals are enjoyed from this sightly vantage point.

Owing to the flood of direct sunlight and free exposure to the elements at this end of the roof, the planting is mainly confined to single columnar cedars or standing ivy, grown in those fluted terra-cotta jars or the stone baskets that have such an affinity for foliage. With only a few iron wall trees or hanging receptacles of Italian pottery ornamenting the wall, the colorful stucco becomes an important decorative asset, for it bathes the loggia in a becoming mellow light.

It is pleasant to dine on the terrace of an evening, as the sun drops low in the west and the lights come out, for not even the romance and mystery of a modern hanging garden can rival the changeful scene as a Gargantuan wand makes magic of familiar landmarks.

GARDEN-MAKING STEP BY STEP

BY DOROTHY M-P. CLOUD

(*Continued from page* 53)

spaced from six to eight feet apart, but they seldom find their way into the garden because of their vigorous habit of growth.

There are many different types of peonies, each one having many varieties. The types are rose, single, anemone, semi-double, crown, bomb, semi-rose, Japanese.

• • • In choosing the location for a dahlia bed it is best if possible to have a northeasterly exposure, or a place that will enjoy the morning sunshine and partial shade toward the end of the afternoon. The bed should be excavated from two and a half to three feet in depth. Eighteen inches of garden refuse mixed with some lime or wood ashes is then thrown into the bottom of the bed. Over this is placed well-pulverized topsoil, and the rest of the bed is filled to within eighteen inches from the top with subsoil that is especially retentive of moisture; this is mixed with well-rotted manure and bone meal. The last eighteen inches should consist of the clayey soil, manure, and bone meal applied at the rate of one pound to every three square feet.

If the soil is too heavy, sand should be added to it; if it is too light, clayey soil should be incorporated in it. A generous supply of soil should be heaped above the bed to allow for settling.

Every year a top-dressing of bone meal should be given to the dahlia bed in November, and wood ashes applied every year or two are beneficial. In this section dahlias are usually planted the middle or end of May; if they are put out earlier it deprives them of part of their needed rest.

Before the actual planting is done, a strong stake should be driven into the ground where each dahlia is to stand, allowing from three to four feet between each stake. The hole is then made eight inches deep, the tuber is next placed with the bud as close as possible to the stake, and is covered with three inches of soil. As the dahlia grows, the soil is gradually filled in, and the young plant, as soon as it lifts its head high enough, should be tied to the stake. Pompon and Mignon varieties do not require support. The Pompons are planted two feet apart, while the Mignons are allowed eighteen inches.

• • • Dahlias prefer to be heavily watered occasionally rather than lightly watered frequently; in fact, only in protracted dry, hot spells do they crave water. To secure the desired results dahlias need to be disbranched and disbudded faithfully. In order to have the largest flowers the plant should be grown to a single stem, and vigorous disbranching should be practised, allowing eight to ten branches to remain on the main stalk. These in turn will develop side shoots which should be thinned out as desired — ordinarily it will be sufficient to remove one out of every pair. Many flower buds will develop in rapid succession, and these should constantly be cut away, only leaving the largest ones at the ends of the little stems. The central bud is usually the one to be preferred, and it is the one most certain to develop a straight stem. In the

GARDEN-MAKING STEP BY STEP

(*Continued from page* 88)

case of some small cactus dahlias, Pompons, and most of the single ones, disbudding is discontinued the first or middle of August.

The first killing frost will blacken the dahlias, and then after three days the tops of the plants are cut back to within two inches from the tubers, after which they are lifted and are spread out upside down in order to drain off any water that has remained in the stalks. Before nightfall the tubers should be placed under cover, and after a few days in which to dry out they can safely be packed away for the winter, burying them in sand in a deep wooden box and keeping them in a cool, dry storage room in a temperature of forty or fifty degrees.

• • • Irises fall into various groups, but they form two main classes — namely, the rhizomatous and the bulbous. Those producing rhizomes are increased by division of the roots, whereas the bulbous varieties are propagated from offsets which will throw blooms in one or two years.

The rhizomatous irises, such as the German group, prefer to be planted directly after bloom; if they are moved late in the season they often fail to bloom the first summer. Those with thinner rhizomes, such as *Iris sibirica*, may be transplanted in late summer or in autumn. The varieties that develop thicker rhizomes do not like deep planting, and the tops of their rhizomes should scarcely be covered from sight. Those with thinner rhizomes (*Iris sibirica* and *Iris kaempferi*) are planted deeper.

The bulbous irises are planted in autumn at a depth of three inches, with a little sand under and over them to guard them against the rot. They should be placed six to eight inches apart. The German iris is planted from six to ten inches apart, depending on the variety, and *Iris sibirica* should stand about eighteen inches apart. All of the irises love lime with the exception of the Japanese type, which must not have it.

In order to keep the garden for effect only, everyone should have a cutting garden. This also provides a place for a trial ground, and in this way many of Nature's habits can be learned from real experience, which, after all, is the best teacher.

SMALL TREES OF GREAT WORTH

BY EDWARD H. PARRY

(*Continued from page* 63)

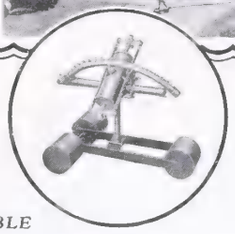
B. maximowiczi, the Monarch birch, is said to make a still larger tree. However, our native Gray birch, *B. populifolia*, and the European Weeping birch, *B. alba pendula*, remain. Both are white of bark and well suited to adorn any situation where the soil is rather dry and poor. Of the latter, there is a cut-leaved form, and another with dark purple leaves. *B. alba* itself, in its wild state, affects damper sites than the others, and is frequently found in swamps. All are comparatively short-lived — even when borers and other insects leave them alone. But, at that, they often outlive their planter and his plan of landscape gardening. And, anyway, the death of a small tree is not so tragic a matter as that of a great one.

• • • Of slightly tougher fibre is the River birch, *B. nigra*, which thrives best in sandy and loamy soils that are fairly moist. It is as well adapted as any in this Northfaring family to warmer parts of the country. Indeed, it is in the Carolinas that the species attains its greatest size, sometimes one hundred feet, though thirty or forty is the average, at least in the North. It is remarkable for the papery bark which peels off the younger parts of the tree and is cinnamon-red underneath. The trunk divides quickly as a rule, and the crown is quite narrow and irregular, with a wealth of slender branches. These are so very graceful that it is somewhat of a shock to read in Michaux's eighteenth-century *North American Sylva*: 'In Philadelphia its twigs are exclusively chosen for the brooms with which the streets and courtyards are swept.'

• • • The natural range of the papaw, *Asimina triloba*, is from Western New York south to Florida, but its occurrence in Pennsylvania at an elevation of 1200 feet suggests its adaptability to a more northern planting, and authorities in fact state that it is hardy in Massachusetts and Ontario. There are several fine papaws in Philadelphia parks and gardens, but for the most part the species has been neglected. Yet it is one of the most desirable trees on our list. The trunk is short in most cases, the crown broad and high. The leaves are often a foot long. The flowers, though large, fail to invite public attention because

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SMALL TREES OF GREAT WORTH

Continued from page 89

their coloring is subdued and they hug the branches; the fruit (which cultivation may improve) is too highly aromatic for most tastes. Bailey says the tree is transplanted with difficulty, but that it may be raised from seed, or from root cuttings, or by layering in autumn. It should be given rich, moist soil.

The common jujube, *Zizyphus jujuba* (Zizyphus — does n't it hiss and buzz deliciously between the lips?), which is naturalized in parts of the South, is at its best thirty feet tall. The diminutive flowers are very fragrant and give rise to dull red fruits the size of marbles. Unfortunately, the tree is prone to become topheavy. Though not usually considered hardy north of the District of Columbia, there is a small specimen near the famous John Bartram house in West Philadelphia. In what relation it stands to the original tree set out there by Bartram in 1735 is unknown, but one individual or another of *Z. jujuba* has almost certainly weathered the Philadelphia winters for nearly two hundred years. The larger, but still more tender, *Z. mauritiana*, the India jujube, has been planted here and there in Florida and California for the fruit for which confectioners offer a market.

With its round head and glossy leaves, the Far Eastern *Hovenia dulcis*, or raisintree, makes an admirable shade tree. The greenish-white flowers are inconspicuous, but the fleshy red stalks which support the small globular fruits, and are edible, give a picturesque touch to the tree. Hovenia does best in sandy loam, and has proved fairly hardy in favorable situations as far north as Boston. A Philadelphia specimen especially notable for its size is about forty feet tall, with a spread of sixty feet. The bark reminds one alternately of the Silver maple and hickory.

• • • 'One of the best introductions from Japan,' in Bailey's words, is the Katsura-tree, *Cercidiphyllum japonicum*. As I find it planted very sparingly in the Philadelphia district, it is beautiful, low-branched and bushy-topped, with a spread about equal to its height, purplish in April from the unfolding leaves and yellow late in the year before their fall. Yet not only in spring and autumn, and by their color, are the leaves quick to catch the alert eye. Their shape attracts attention, for they are roundish (as the name implies, like those of Cercis, the redbud), and they mostly grow opposite one another, a habit not common among our native trees. Rich moist soil is recommended for it; the best specimen I know of stands at the top of a long slope to the north. The Missouri Botanic Garden has called attention to its exceptional tolerance of a smoky atmosphere.

The foliage of *Cedrela sinensis*, the Chinese cedrela, is large, feathery, and tropical-looking, like that of its Oriental compatriot *Ailanthus glandulosa* (though without the lobes and glands at the base of the leaflet), but the Chinese cedrela is rather bushier in form and of more regular growth. It is hardy north to Massachusetts, faring best in rich loam, and has won praise as an avenue tree. Of the choicer corktree we see much too little. There are several species, but the generic stamp is unmistakable in habit and form. All have short trunks which break up quickly into upright spreading divisions, giving the trees wide, round, rather open heads. The leaves are compound, like those of cedrela, but smaller, and free from insect attack.

• • • The flowers are rarely noticed, but the clusters of berry-like fruits cannot fail to catch the eye, especially in winter, when they are decidedly decorative on the leafless limbs. Individually the fruits are barely one third of an inch in diameter; they are green at first, then brown, and finally black. Apparently they have no attraction for birds. A single yellow-bellied sapsucker is the only one I have ever seen nibbling at them — and I wonder how he felt afterward? For the fruits (and the leaves, as is to be expected in a member of the rue family) have a rank, aromatic flavor, which is unpleasant of itself and clings tighter to the unfortunate taster than any bur or poor cousin of whom you ever heard. The trees within my ken color but indifferently in autumn, yet some are said to attain a glory of clear yellow. *Phellodendron chinense*, a thirty-foot tree, is hardy north to Massachusetts, and *P. amurense* and *P. sachalinense*, both of which are slightly larger, are hardy still further north. The last named is generally regarded as the most satisfactory corktree in cultivation.

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AN ATLANTIC NOVEL

Published by
Little, Brown and Company

THE VEXED QUESTION OF PLANT NAMES

BY HELEN HART OAKES

(*Continued from page 39*)

and pyorrhea.' For, after the manner of his kind, he scorns what he terms the 'Latin names,' not realizing how necessary it is that plants be known by standard names which are universal rather than by local names which have no meaning out of their own neighborhood.

▪ ▪ ▪ When a child, study of my first foreign language opened up to me new ways of teasing a younger sister, and I used to vex her by calling her a 'Spielplatz and a Bücherschrank,' two innocent words, but effective because they could be so fiercely uttered, and used to send her crying to our mother, saying I had called her names. Think what her feelings might have been had I earlier begun the study of horticulture and been able to hurl at her such epithets as Schizanthus, *Fatsia horrida*, or Squamigera! Surely, with all mythology and fairy lore to draw from, better names might have been found for lovely flowers.

In view of the great awakening of interest in gardening in this country, it is time that more accuracy should be expected on the part of gardeners generally. There is dignity in the botanical names even if there is not always euphony. The lowbrows can claim nothing by way of euphony, either, so long as they call Artemisia 'old woman' and 'old man,' seldom getting the varieties correct, at that. Bluebells are anything in Campanulas — polemoniums, or Mertensia, or even Scillas; bachelor buttons and daisies are names belonging, in the popular mind, to many plants.

At any rate, there seems reason enough for the publication of a list of those plant names most commonly used, giving the pronunciation which seems most reasonable after a study of various authorities. In some cases the old-style and classical name, although admitted by students to be correct, has been deliberately set aside in favor of a newer form authorized by long usage and general fitness. For example, the word 'fuchsia,' undoubtedly meant to be pronounced fuchs-si-a, because named after its discoverer, Rembert Fuchs, is correctly pronounced fū′-shi-a, with no objection to anyone's calling it the former if one wishes. In similar words, like 'stokesia' or 'Halesia,' where the discoverer's name is easier to pronounce, it is given full importance, the names being stokes′-si-a and Halz′-i-a, although some authorities give the former as sto-kē′si-a. It seems advisable, unless there is some very good reason against it, to preserve the proper name embodied in the word as it naturally sounds. There is no more reason, I think, for saying sto-kē′-si-a than to say Ste-vēē′-a for Stevia, in spite of rules for syllables.

If it were better known that the dahlia is named for the Swedish botanist, Dahl, it might be easier to pronounce it dāh-lia, rather than dā′-lia or dă′-lia, as it is so often mispronounced; or that Weigelia, named after the botanist Weigel, retains the hard *g* and is pronounced wi-gēl′-ia, or, if spelled weigela, is pronounced wi-gēl′-a. One of the worst-treated names in botany is 'gladiolus.' For years it was commonly pronounced glad-i-ō′-lus; then a few years ago the rumor went round, in that mysterious way that rumors do, that the correct pronunciation was gla-dī′-o-lus. The older Latin form and undoubtedly the correct one is glăd′-i-o-lus, a 'little sword,' from the word *gladius*. This pronunciation has the sanction of the Garden Club of America, considered a safe authority, but as the Gladiolus Society has recently set its stamp of approval upon the popular pronunciation, glad-i-ō′-lus, it might seem best to follow that rule, since these lovers of the flower ought to be the most interested in its name.

▪ ▪ ▪ How well it would have been if the authorities who settle such things had called Nicotiana (scented tobacco) Ni-co-tī′-a-na, thus making the word say nicotine. But unless we say 'scented tobacco' we must say Ni-cō-she-ā′-na. It is very often mispronounced Ni-co-tee′-na. Among the most commonly mispronounced plant names are camellia, properly ka-mĕl′-li-a; clematis, which should be accented on the first syllable; wisteria, named after Caspar Wistar, not wis-tee-ri-a but wis-tā′-ri-a; sweet alyssum, which has only three syllables and is *not* a-lys-si-i-um. Authorities differ on the pronunciation of the word 'Pyrethrum.' The word is derived from the word *pyr*, fire, and I think it should be pronounced Pyr′-e-thrum, but, as many authorities call it also Py-rē′-thrum, you may take your choice, so long as you never, by any chance, make the mistake of giving it an extra syllable and call it Py-rē′thē′-um.

All the pronunciations except those starred follow those given in a booklet published by the Garden Club of America. The authorities for the others are given at the end of the list.



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4th SMALL HOUSE COMPETITION & EXHIBITION

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THE HOUSE BEAUTIFUL announces a Fourth Small-House Competition and Exhibition similar to those held during the last three years. This year, however, a special feature will be made of the successfully remodeled house and two prizes will be offered for those adjudged the best. These houses will be judged by a Jury of not less than three, to include two architects who are members of the American Institute of Architects. The new houses will be judged on the following points: —

1. Excellence of design
2. Skill in use of materials
3. Economy in space and convenience in plan
4. Adaptation to lot and orientation

The remodeled houses will be judged on the following points: —

1. Excellence of design
2. Skill and economy in adapting space to new demands and in solving special problems

The Competition calls for photographs and plans as specified in detail below of houses built or remodeled within the United States proper. Every architect who has recently built or remodeled a house which comes within one of the classes specified and which has not been published in any magazine of national scope (professional architectural magazines are excepted) is cordially invited to enter this competition.

As in previous years, a selected number of the houses submitted (both new and remodeled) will be sent in a traveling exhibition to as many cities from the east to the west coast as our scheduled time will allow. These exhibitions have been very popular and have aroused enthusiastic comment wherever they have been shown.

For the new house of 5-7 rooms:

1ST PRIZE - $500
2ND PRIZE - $300
3RD PRIZE - $200

For the new house of 8-12 rooms:

1ST PRIZE - $500
2ND PRIZE - $300
3RD PRIZE - $200

For the remodeled house of not more than 12 rooms:

1ST PRIZE - $500
2ND PRIZE - $300

IN ADDITION to these Prizes an Honorarium of $50 will be paid for each house (with the exception of the prize houses) accepted for publication in the *House Beautiful*. This applies to both the new houses and the remodeled houses.

GENERAL CONDITIONS

The submission of material in the Small-House Competition will be taken as an acceptance of the conditions as set forth below. The following general conditions apply to both new and remodeled houses.

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. The house submitted may be of any style and of any material.

3. It may be of one, two, or three stories, and may contain, as noted above, from five to twelve rooms, inclusive. Breakfast-rooms, pantries, baths, dressing-rooms, halls, laundries, and enclosed porches will not be counted as rooms.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope containing a plain card, 3″ x 5″ in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to have exhibited should be plainly marked on the back of the mount, 'Not for Exhibition.' Otherwise we shall consider that we have his consent to exhibit his photographs.

5. On the lowest part of the mount shall be put, in two or three lines and nicely lettered, the inscription, 'Submitted in the Contest held by the House Beautiful Magazine.' In the upper right hand corner shall be left space for a card 3″ x 5″ which will contain the architect's name, if the mount is selected for exhibition.

6. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibition. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. In order not to delay the exhibitions, and also to ensure better reproductions, glossy prints of those photographs to be used in the *House Beautiful* will be secured from the architects. They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the honorarium of $50 covers the expense of these prints.

8. All entries should be carefully packed with stiff cardboard for protection, and expressed or delivered to the House Competition Editor, The House Beautiful, 8 Arlington Street, Boston, Massachusetts, on or before October 15, 1930.

SPECIAL CONDITIONS

● FOR NEW HOUSES

There must be presented: —

a. Three photographs of the house: —
   1. General view of the front
   2. Exterior detail
   3. Interior detail

   Two of these photographs are to be at least 7″ x 9″ in size, and the third an enlargement at least 14″ x 18″, all to be in soft sepia finish. The enlargement should be of the general view or exterior detail.

b. First- and second-floor plans, drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned; plot plan showing location and orientation of house, also at any convenient scale.

c. Legend giving the following information: —
   1. Name of owner (not obligatory)
   2. Location of house
   3. Orientation of house
   4. Composition of family
   5. Special problems that had to be considered
   6. Material and color of outside walls
   7. Material and color of roof
   8. Color of outside trim, doors, and windows
   9. Short description of interior shown

   These photographs, plans, and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30″ x 40″ in size and of light buff or cream color.

d. Set of blue prints showing the four elevations of the house. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blue prints must not contain the name of the architect.

● FOR REMODELED HOUSES

a. Photograph (or photostat) of house before remodeling

b. First- and second-floor plans of house before remodeling

c. Photograph of general view of house after remodeling

d. Photograph of detail (either exterior or interior) of house after remodeling

e. First- and second-floor plans of house after remodeling

f. Legend giving the following information: —
   1. Name of owner (not obligatory)
   2. Location of house
   3. Orientation of house
   4. Composition of family
   5. Special problems that had to be considered
   6. Material and color of outside walls
   7. Material and color of roof
   8. Color of outside trim, doors, and windows
   9. Short description of interior shown (if included)
   10. Short description of original house

   The floor plans may be drawn at any convenient scale and should be pochéd. The rooms should be plainly labeled and dimensioned. The photograph of the house before remodeling may be of any size. The two photographs of the house after remodeling should not be smaller than 7″ x 9″ in size, and it is suggested that one of these be enlarged to a size that will fit conveniently on to the mount. These photographs, plans, and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30″ x 40″ in size and of light buff or cream color.

g. Set of blue prints showing the four elevations of the remodeled house, also of the house before remodeling, *if available*. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blue prints must not contain the name of the architect.

THE HOUSE BEAUTIFUL PUBLISHING CORPORATION, 8 Arlington Street, BOSTON, MASSACHUSETTS

[*Additional copies of this Announcement may be procured upon request from the House Competition Editor at the above address*]

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House Beautiful



HILDA BELCHER.

UST 1930 • REMODELING NUMBER • 35 CENTS

"O, THE MONKEYS HAVE NO TAILS IN ZAMBOANGA..."





Friday—Manila. Nobody laughs now when the waiter speaks to me in Spanish! I already know 50 words. Manila's a great place. On the go every minute since we arrived last Monday. Plenty of Spanish atmosphere! We took a two-wheeled, four-footed "Calesa"—the native taxis of Manila and jogged over to Intromuros—the old Spanish walled city. Built in Magellan's time—1500 something. Moorish type houses with grilled windows, of translucent oyster shells instead of glass. Fragrant acacia trees and magnolias shade the courtyards. The great Cathedral is as inspiring as any we saw in Italy. Visited the University of Santo Tomas—founded before anybody ever stepped on Plymouth Rock. That's a long time... Even the Aquarium is built in an old stone vault. Interesting, too. Black crocodiles, wicked sharks and green-eyed turtles wink at us.

The outside walls of Intromuros are 8 feet thick. Concealed iron-spiked gates ready to drop on the enemy... but no enemy now. Everybody smiles. Black-eyed native girls with balloon sleeves made of pineapple cloth. Their favorite fruit is a long black cigar. They lure us into their hat shops. Didn't know there were so many hats in the world. Many are woven by hand under water—so fine. And only a few pesos apiece. (A peso is 50 cents in our language). Then we shopped at all the lace and linen places. Exquisite convent embroidery on pretty voile frocks.



Tuesday—One more feather in our caps! Now, we've "shot" the rapids of Pagsanjan. The hectic tourist traveler doesn't know what he's missing. What luck that we stopped over two weeks. That's a grand advantage of the President Liners. Early in the morning we motored to Pagsanjan. Through deep tropical forests with monkeys chattering in the trees. Wild cockatoos. And bunches of bananas hanging upside down, to *our* surprise. Passed jumbled native villages. Down at the river we climbed into little dug-out canoes called *bancas*. Then up the 3-mile gorge. 500 feet deep. To the falls. Now, down we go—with a whirl and a splash. Zoom! At times completely lost in spray. Another cataract—and another. The fastest ride of my life. A fitting climax for a *high* week-end.

Six days later—Who *would* have time to write a diary in Manila? Last three days we've been in that cool Elysium of Baguio. Tonight our farewell party at the Polo Club and tomorrow we sail for Singapore and Java on the S.S. President Johnson. No wonder we love Manila—with its grandee hospitality. Red hibiscus and white orchids on our dinner table. Set on the lawn with candle light. A tropic night we'll always remember... And little echoes in my heart of a funny song I'll never quite recall... that goes something like this—

"O, the monkeys have no tails in Zamboanga—
They were bitten off by whales in Zamboanga..."

Note: This is the fourth of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing to Dept. 2008 of nearest Passenger Office listed below.

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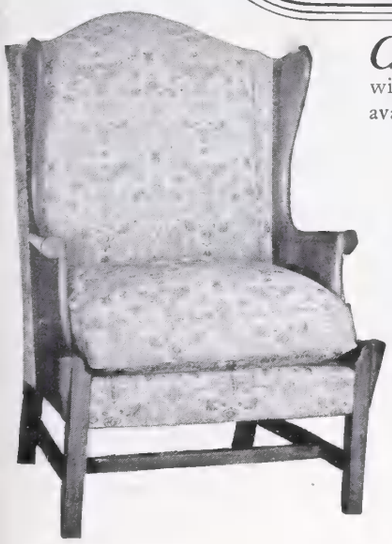
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C H A R A K





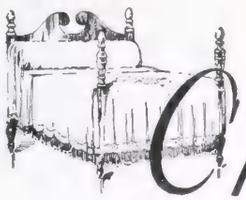
Charak Cape Cod Wing Chair, with down cushion. This unusual piece is available in either maple or mahogany.



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Window Shopping



Mary Jackson Lee will show you on these pages each month the best of the new things found in the shops

We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

IN Figure 1 is one of the most distinguished-looking lamps I have ever run across. It is an old brass Roman lamp imported to this country and fitted with a sexagonal sheepskin shade. The brass has the soft color of really old metal, and the chain and pendants ordinarily used for extinguishers have been attached to the lights as chain pulls. The shade has the most charming texture and gives a particularly mellow glow when the lights are lit. As these lamps are really old ones, no two are alike in shape or design, but all are so attractive that you could not fail to be satisfied with the one sent to fill your order. This particular lamp is 27″ tall and the shade measures 16″ from point to point. Shorter

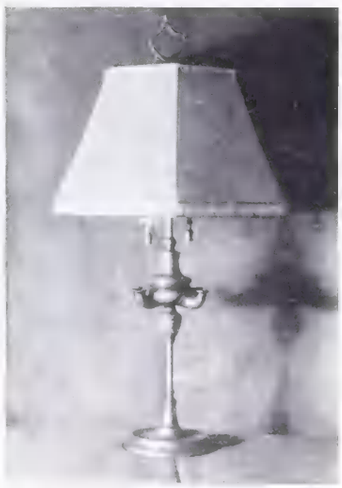


FIG. 1

lamps are fitted with 14″ shades. The price for the taller lamps is $35.00, and the shorter ones, about 21″ in height, are $33.00. This includes the shades and packing charges, but express will be collect. — FLORENCE NESMITH, *78 Chestnut Street, Boston.*

IT has been some time since I have shown any pieces of the crude pottery that everyone always likes so much. These in Figure 2 are, it seems to me, the most tempting yet — in color and in shape. And besides, they're so useful. The jar may, of course, serve as a sugar bowl in conjunction with the cream pitcher, but separately it could hold marmalade or cigarettes or just nothing at all but a rubber band or two. When a thing is so round and cheerful it needs no excuse for existence. The potter who makes these exclusively for



FIG. 2

this shop works in Pisgah Forest — has n't it a lovely sound? — and has been successful in producing some very nice glazes. The pair pictured is dark blue lined with a pinkish hue, but the green-gray lined with pink is far more alluring. All pink, I [illegible] quite delightful. Both the jar and the pitcher stand about [illegible] tall, and the price for each piece is $1.25, postpaid. — IRIS CABIN SHOP, *Marietta, Ohio.*

SO many people are doing needlepoint embroidery these days, and having such a hard time finding bags large enough to carry their work around in, that these bags, Figure 3, have been especially designed for this purpose. They are made of the loveliest bright chintzes and cretonnes lined with plain-colored sateen or rayon in some harmonizing or contrasting shade and bound with the same color. No two are alike, so that in ordering you can merely state what predominating color you prefer. These bags may also be ordered with rubberized linings and used as beach bags, and their interiors are so capacious that

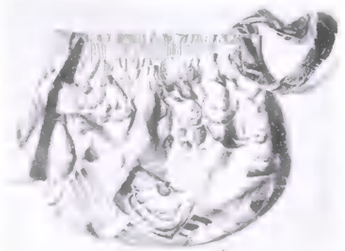


FIG. 3

they can hold a whole family's supply of bathing suits and towels. Sizes vary a little, but they average about 17″ across the top and 17″ deep. The price is $10.00, postpaid, for either the plain or the rubberized lined bag. — THE CRAFTSMAN'S GUILD, *15 Fayette Street, Boston.*

PENCIL drawings have a very special charm, due in part to the fact that the pencil can produce such a great variety of shading. The original of the photo-etching shown in Figure 4 was drawn by Francis E. Getty and is one of a series which includes many places of historic interest in and around Greater Boston. The Tercentenary celebrations of the Massa-



FIG. 4

chusetts Bay Colony are attracting so many outsiders to this state during the summer months that these prints should prove very popular and appropriate souvenirs of the occasion. The picture here shown is the Paul Revere house, built in 1676, and there are twenty or more other drawings in this series, including King's Chapel, Faneuil Hall, the Old North Church, Hancock House, and many other famous places. These photo-etchings have been priced remarkably low and may be purchased unframed, on paper 11″ x 13″, for 65 cents each, or framed, as shown, with an ebonized wood frame, for $2.75. Both these prices include postage, and are so reasonable that one might well wish to order the entire series. — FOSTER BROTHERS, *4 Park Square, Boston.*

AT the very moment when the greenest lawn has begun to need almost constant attention, by a bit of good luck I have found an amusing sprinkler that is decorative whether or not it's in opera-



FIG. 5

tion. You can see by the picture (Figure 5) that it's a duck, but you can't see that it is made of cast iron and painted black, white, and gray with a green head and a yellow bill so that it will stand out against the grass. The water comes out through the whirling fountain at the top of the duck's head and falls in a broad circle. From bill to tail he measures 9″, across 5″, and he weighs six pounds, so that even strong water pressure won't unbalance him. Packed and postpaid to you, this duck sprinkler costs but $4.50, which will be a very pleasant surprise to you, I am sure. — V. C. MORRIS, *517 Sutter Street, San Francisco.*

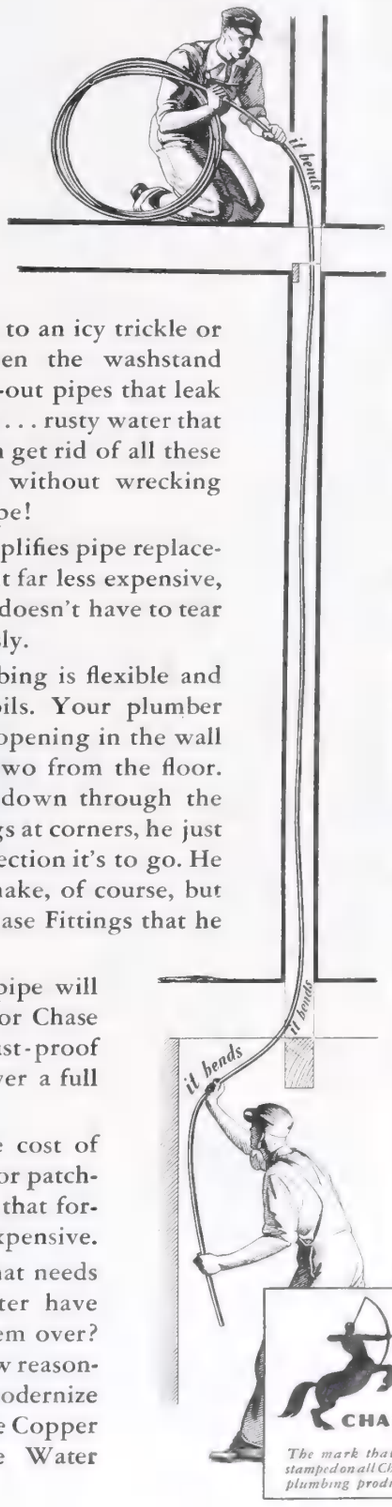


FIG. 6

WE have all seen and liked the tubby little barrel chairs that one associates with old country farmhouses and which we know are as

Why scald your husband or even freeze him?

Replace those rust-clogged pipes with Chase flexible Copper Tubing and have full hot and cold pressure all through the house.



SHOWERS that dwindle to an icy trickle or turn scalding hot when the washstand faucet's turned on . . . worn-out pipes that leak and stain walls and ceilings . . . rusty water that ruins laundry—now you can get rid of all these irritations for good—and without wrecking your home to install new pipe!

Chase Copper Tubing simplifies pipe replacement tremendously. Makes it far less expensive, too, because your plumber doesn't have to tear out walls and tiling needlessly.

That's because Chase Tubing is flexible and comes in long 60-foot coils. Your plumber usually makes only a small opening in the wall—perhaps lifts a board or two from the floor. Then he runs the Tubing down through the wall. Instead of using fittings at corners, he just bends the Tubing in the direction it's to go. He does have a few joints to make, of course, but for these he uses special Chase Fittings that he applies quickly.

Once he's finished, that pipe will never give trouble again. For Chase Tubing is 99.9% pure, rust-proof copper. It will always deliver a full flow of clean, clear water.

Meanwhile, you save the cost of many fittings, and the bills for patching walls, floors and tiling that formerly made pipe repairs so expensive.

But if you've one pipe that needs replacing, hadn't you better have your plumber look all of them over? Then he can tell you just how reasonably you can completely modernize your water system with Chase Copper Water Tubing and Chase Water Tube Fittings.



"Hey! TURN OFF THAT WATER! This shower's scalding hot!"



"This doesn't bother your shower now, does it?"
"No—go ahead! There's lots of water since that new Copper Tubing went in!"

CHASE COPPER WATER TUBING

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Window Shopping

comfortable as they are quaint. As a matter of fact few of these modern chairs are made from barrels, but the one in Figure 6 is actually made just as the country chairs of this type were originally fashioned. It makes a most sturdy and attractive seat particularly suitable for bedrooms or for a fireside chair in a country house. It comes appropriately covered with glazed percale, calico, or chintz, and in ordering one should mention the type of material as well as the predominating color desired. The price of this excellently made chair, including crating, is only $21.50. Express will be collect. — SOMERSET SHOPS, *Fairfield, Maine.*

AN artist who won the prize for the best cover in modern style submitted in our Sixth Annual Cover Competition designed the print shown in Figure 7. It is entitled 'Mare and Colt' and is a linoleum print limited to twenty-five proofs. Even in this reduced size one can feel the charm of the print, which would seem particularly appropriate for a boy's room — though it would be hard to find a room where it would not make an important place for itself. The sleepy expression of the old mare and the characteristically wide-awake expression of the colt are admirably depicted, and it is the sort of picture all horse lovers of any sex or age will immediately want to hang on their walls. The picture measures $11\frac{1}{2}''$ x $7\frac{1}{4}''$ and costs, in black and white, $5.00, postpaid. In black, white, and buff, which include a background of trees and an old barn, the price is $7.50, postpaid. — JOHN PLATTNER, *2020 Short Street, New Orleans, Louisiana.*

IT has not taken many months of extensive work on the part of the research department to discover

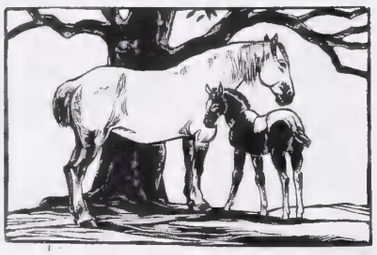


FIG. 7

English Antique Kneehole Desk



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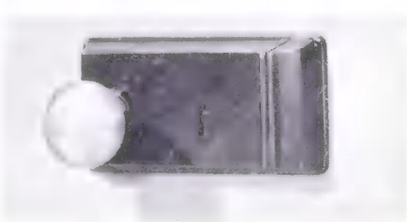


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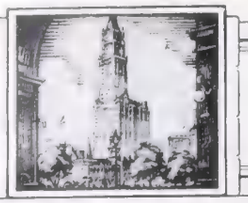
(AT LEFT) AN ARTISTIC AND INVITING DOORWAY, AUTHENTIC IN DETAIL BUT ORIGINAL IN COMPOSITION. THE SARGENT DOOR HANDLE ADDS AN APPROPRIATE TOUCH OF BEAUTY.

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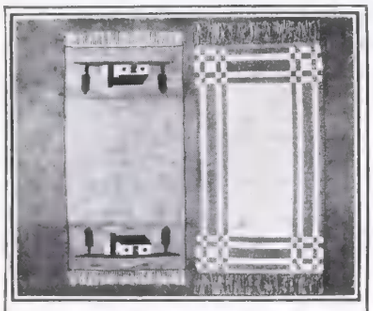
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that most men have a common grievance against carving knives. What every woman knows is that what every man wants is a carving knife that slips through a roast as if it were butter. And



FIG. 8

that state of perfection comes near being attained by the knife in Figure 8. With this the family dinner will no longer be disturbed by the business of whetting and muttering. The blade is stainless steel, tarnish-proof and rust-proof, of an unusual quality that holds its fine cutting edge for longer than one could reasonably expect, and which can easily be reconditioned when finally dulled. The blade is 8½" long, the size for a roast of meat or a bird. The handle is of a good-looking creamy-tan composition which retains its color and finish. Boxed, with the fork to match, this is priced at $11.50, postpaid. — HAMMACHER, SCHLEMMER & COMPANY, *145 East 57th Street, N. Y. C.*

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FIG. 9

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Two Unusually Attractive Sconces



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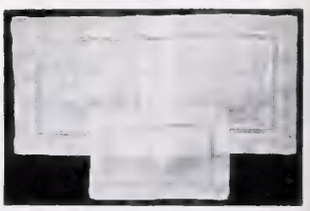
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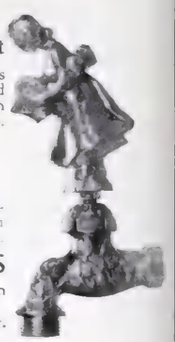


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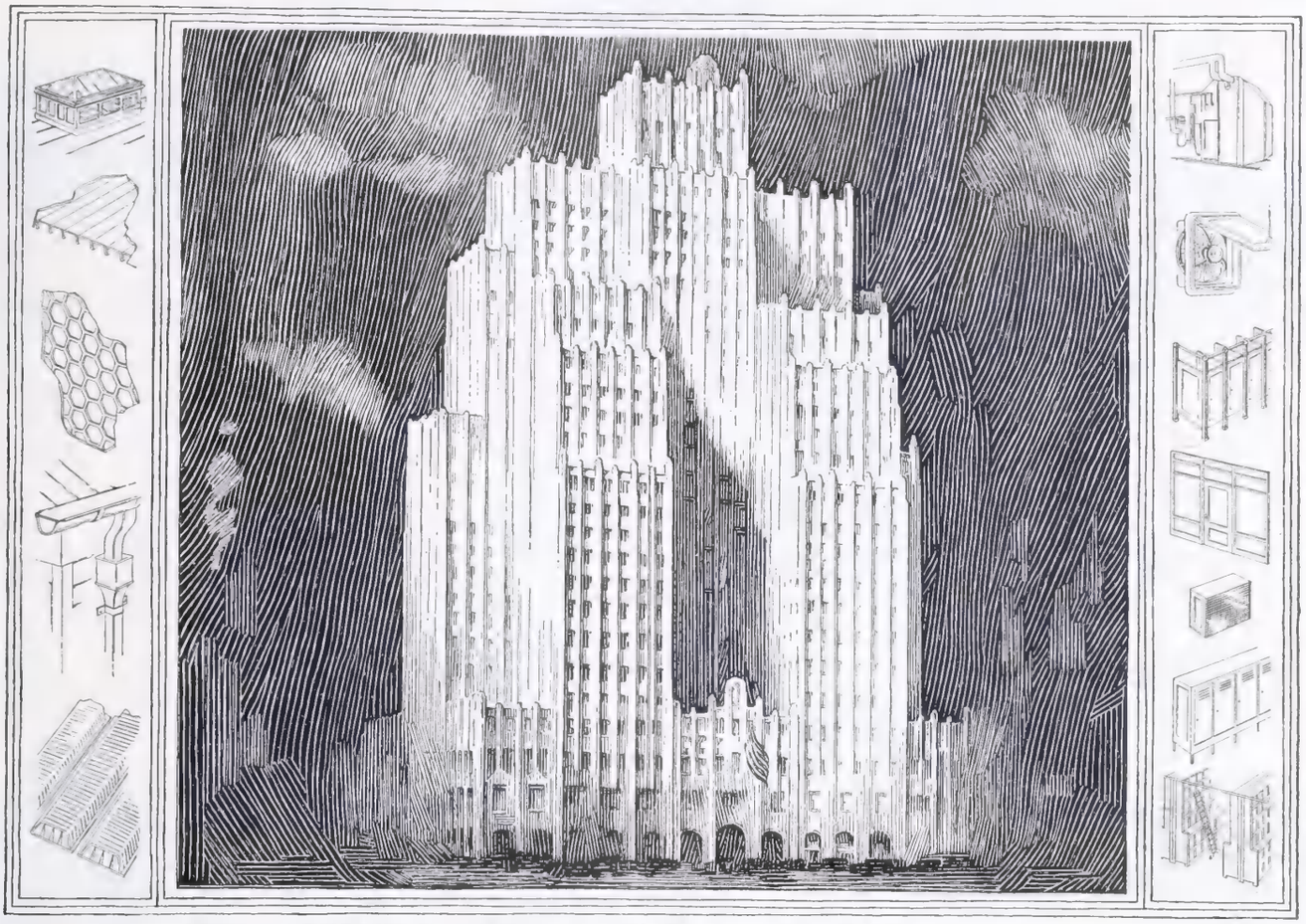
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ANYONE seeing a table set with pewter candlesticks and goblets like those shown in Figure 10 would, I feel sure, immediately



FIG. 10

wish to rush out and purchase others just like them for her own table. It is surprising what a stunning and unusual effect they create — and at a price that is far from prohibitive. Both candlestick and goblet are copies of early eighteenth-century English pieces and are made with the same care that went into the fashioning of those early pieces. The metal is also of the best, with the rich lustre that enhances the beauty of form and design. The candlesticks are 10″ tall and cost $10.00 each. The goblets, $7\frac{1}{4}$″ high, are $8.00 each. These prices include both packing and shipping charges. — GEBELEIN, *79 Chestnut Street, Boston.*

ISN'T it more than a shade annoying when, on a hot day, someone offers you an icy glass of lemonade, and you have to use your handkerchief to keep the moisture from running all over your frock? On the other hand, for just a drink it does seem a little elaborate to set up a banquet table. But a 'snack set,' which is shown in Figure 11, just fills the bill. It consists of a tray cloth and six triangular bits of linen that serve the purpose of napkins. The set may be had with an oval cloth, $11\frac{1}{2}$″ x 17″, with a 12″ square, with a round one 12″ in diameter, as well as with the 12″ x 18″ oblong pictured. The napkins



FIG. 11



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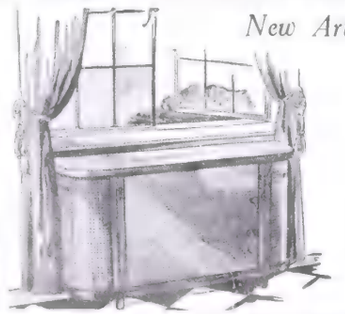
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A prize competition in designing new bathrooms

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These new forms and colors have inspired a new consideration for the long neglected bathroom. Beginning as a converted hall end or a large closet, it became a room in its own right, essential but of no architectural or decorative importance. Today, the homeowner is eager to realize its possibilities *as an interior*.

Naturally the homeowner looks to the architect for a definite statement of these possibilities, for designs which will broaden the usefulness of the bathroom and make it, architecturally, a worthy part of the home.

Since plumbing fixtures must be installed permanently, any interesting placement which makes for individuality such as the sunken, raised, or recessed bath must have its inception in the architectural treatment of the room.

And so the Standard Sanitary Mfg. Co. sponsors this friendly competition to stimulate interest and originality in designing a new interior, the bathroom. The conditions governing this prize competition are stated on the opposite page.

"Standard" Plumbing Fixtures, even the most inexpensive designs, are made in White, Ming Green, T'ang Red, Royal Copenhagen Blue, Orchid of Vincennes, Clair de Lune Blue, Ivoire de Medici, St. Porchaire Brown, Rose du Barry and Ionian Black. A color chart and a copy of the book, "Standard" Plumbing Fixtures for the Home, will be mailed on request.



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Class A: Design for a bathroom suitable for homes costing *not more* than $15,000 to build.

First prize	$5,000.00
Second prize	2,500.00
Third prize	1,000.00
Fourth prize	500.00
Fifth prize	250.00
Ten prizes of	100.00
Twenty prizes of	50.00
One hundred prizes of	25.00
	$13,750.00

Class B: Design for a bathroom suitable for homes in the building of which cost *is not* a major consideration.

First prize	$5,000.00
Second prize	2,500.00
Third prize	1,000.00
Fourth prize	500.00
Fifth prize	250.00
Ten prizes of	100.00
Twenty prizes of	50.00
One hundred prizes of	25.00
	$13,750.00

Complete statement of conditions governing the competition

Eligibility: The competition is open to architects and architectural draftsmen. Designs may be submitted as the work of one or more architects, of one or more architectural draftsmen, or of a firm of architects.

Each architectural draftsman shall give on the card referred to under paragraph, "Identification", in addition to his name, the name of a practicing architect as a reference.

Application blanks are not required.

No employee of the American Radiator & Standard Sanitary Corporation may enter the competition.

Time: The competition closes 12 Midnight, October 30, 1930. Designs must be postmarked before that hour.

Drawings required: (a) An elevation of *each* side of the bathroom (room may be rectangular, octagonal or any desired shape); (b) Floor plan; (c) Ceiling plan, where special treatment is indicated.

The elevations shall be drawn at a scale of three-quarters of an inch to a foot; the floor and ceiling plans at a scale of three-eighths of an inch to a foot.

Designs for Class "A" and Class "B" bathrooms shall be drawn on separate sheets, each mounted on cardboard twenty-six by thirty-nine inches. Each sheet shall have the title "A Design for a Bathroom—Class "A" (or) Class "B", (as the case may be). Drawings shall not be framed.

All drawings shall be made in black ink. The sides of the bathroom shall be shown in direct elevation and no perspective elevation or rendering of any kind shall be shown.

A color chart indicating the color of the plumbing fixtures, walls, ceiling, floor and decorations shall be shown. A legend shall be given indicating the materials used and a list of the plumbing fixtures and accessories shall be given.

A competitor may submit one design in Class "A" and one design in Class "B", but not more than one design in each class may be submitted by any competitor, group or firm.

Plumbing fixtures and fittings: The selection of fixtures and fittings shall be made from the designs illustrated in the "Standard" general catalogue, or in the book, "Standard" Plumbing Fixtures for the Home. The book, "Standard" Plumbing Fixtures for the Home, and a color chart will be mailed upon request.

The plumbing fixtures shall be in one of the nine colors in which "Standard" Plumbing Fixtures are made, or in white.

Designs entered in Class "A" shall show one lavatory, one water closet and one bath and may or may not include a shower above the bath. Number and character of plumbing fixtures and fittings are not limited for designs in class "B".

Identification: The competitor's name shall not appear on the design. On the back of the mount the competitor shall draw an identification mark. This mark shall also be drawn on a card, three inches by five inches, bearing the competitor's name and address. This card shall be placed in a plain envelope, sealed and glued to the back of the mount.

Where to send drawings: Drawings shall be sent prepaid, or delivered to: Standard Sanitary Mfg. Co., Competition Committee, Pittsburgh, Pa.

Care should be exercised in preparing the designs for mailing so that they will be received in good condition. Each design entered in the competition is submitted at the risk of the competitor. The Standard Sanitary Mfg. Co. will not be responsible for the loss of, or damage to, designs while in transit or in its custody

Title to designs: The prize-winning designs become the sole property of the Standard Sanitary Mfg. Co. The Standard Sanitary Mfg. Co. reserves the right to publish or reproduce any prize-winning design, or to make it adaptable for publication or reproduction. Should the Standard Sanitary Mfg. Co. desire to publish or reproduce a competitor's design, he will be extended the privilege of signing his work

Jury of awards: The designs will be judged by a jury of awards composed of the following architects: William H. Beers, A. I. A., of Beers & Farley, New York City; Addison B. Le Boutellier, A. I. A., of Ripley & Le Boutellier, Boston; Eugene H. Klaber, A. I. A., of E. H. Klaber & E. A. Grunsfeld, Jr., Chicago; Louis C. Mullgardt, F. A. I. A., San Francisco; Allison Owen, F. A. I. A., of Diboll & Owen, New Orleans.

Points on which the designs will be judged: (a) Originality, (b) Practicability, (c) Distinctiveness in color scheme and in arrangement of fixtures, (d) Suitability in the use of materials.

Announcement of awards: The names of the prize winners will be announced as soon as possible after the closing date of the competition.

Professional adviser: The professional adviser of the Standard Sanitary Mfg. Co. in this competition is Howard K. Jones, A. I. A., of Alden, Harlow & Jones, Architects, Pittsburgh, Pa.

This program has received the approval of the Committee on Competitions, Pittsburgh Chapter, American Institute of Architects.

Requests for further information regarding this competition should be addressed to the Standard Sanitary Mfg. Co., Pittsburgh, Pa.

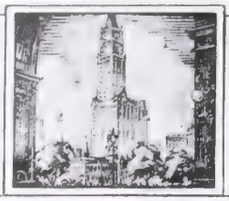
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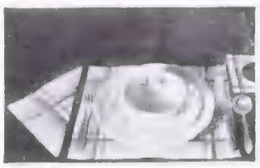
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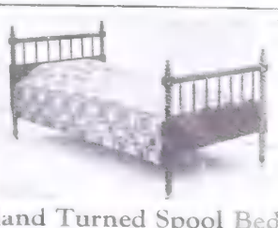
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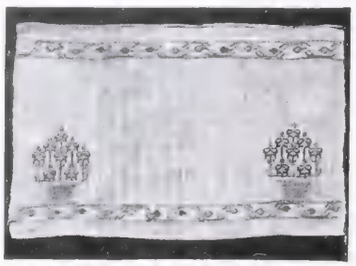


FIG. 12

HERE, in Figure 12, is another piece of the embroidered raw silk, or cocolarico, that you all seemed to like so much. You will remember that this silk is made from the cocoons in which the grub has been allowed to mature and emerge so that the strands are broken and unfit to spin into fine silk. It does, however, make a charming, coarsely woven linen-like silk in a lovely unbleached color, and because it is neither cooked nor dyed it wears like iron. When embroidered in fine cross-stitch in the traditional designs, even a small piece like this one is well worth owning. It is 12″ wide and 18″ long, the size for an end table or for a chair back. Wherever you use this it will lend beauty and distinction. On this particular mat the motif at the left is in soft violets, while the one at the right is in tan and apricot, while green, blue, and silver threads enliven the whole. Another one may vary slightly, because the refugees who make these are experts at the art of embroidery and vary their patterns from time to time. In this special design there are combined Greek, Russian, and Syrian elements. The price, including postage, is $2.00. — NEAR EAST RELIEF, *151 Fifth Avenue, N. Y. C.*

YOU may be a little tired of hearing me talk about pewter, but I just could n't walk past the bowl in Figure 13. It does look like silver, but that is because it is made after an old Irish silver bowl. In reality it has that pleasant informal lasting sheen that good pewter, with little or no lead in its make-up, usually does have. As you can see, there is n't any question about how you might use this



FIG. 13

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bowl — only about how you could not use it. Flowers or fruit, salads or ice cream, all would look well in it or taste better out of it. The indentations and the slightly elevated base give this a somewhat formal air not common to pewter bowls. It is $3\frac{1}{2}$″ high and 8″ in diameter. The price, packed and postpaid to you, is $8.00. — WALTER WESP, *542 Fifth Avenue, N. Y. C.*

IT is true, generally speaking, that every summer, after you have been working and living in your garden for two or three months, you have a long list of things you want to buy for it. If among them is a small fountainhead, perhaps you could use one of the bronze frogs in Figure 14. With a tiny pool you can perch these on the edge, and have them piped to spout into it. This is possible in the simplest garden, for the plumbing work can be most rudimentary. These frogs have a nice *verde* finish (green and mottled, you know) and their warty backs are very realistic.



FIG. 14

The small one, $3\frac{1}{2}$″ tall, is $12.00, while the larger one, 5″ tall, is $18.00. The bronze rabbit, in the same finish, does n't look half so cunning in the picture as he really is. Though inanimate, it looks very lively. Pieces of bronze advantageously placed in a garden are surprisingly effective; by contrast they seem to accent and complete the plan of grass and shrubs and flowers. This bunny is 13″ long and costs $35.00. These prices do not include express, which will be collect. — YAMANAKA & COMPANY, *680 Fifth Avenue, N. Y. C.*

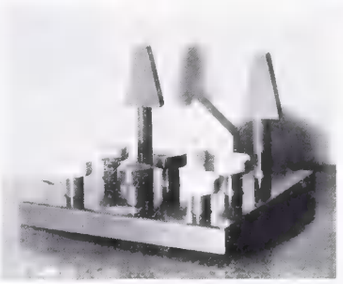


FIG. 15

EDUCATIONAL toys always sound rather like sugar-coated pills, but even though the little peg village shown in Figure 15 is supposed to have a beneficial effect on the mentality of children of from two to six years of age, it is, nevertheless, a most entrancing plaything. It comes in the gayest of colors, — green, red, yellow, and blue, — and the shrubs, the trees, and the house may be shifted about to suit the taste of the experimenting landscape ar-

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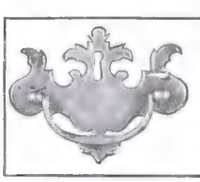
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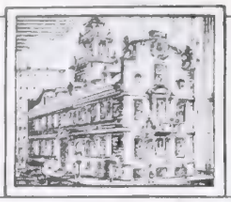


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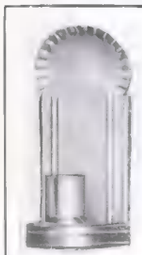
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chitect. Another set, which includes four extra pieces but no board, is especially made for sticking up in the sand. The board measures 8" square, and either set costs but $2.75, postpaid. This will help to solve the problem of what to give all your very young friends whose birthdays come at this off season. — MISS CANNON'S SHOP, *32 Brattle Street, Cambridge, Massachusetts.*



FIG. 16

THEY say that Italian brides, even of the most humble birth, have at least twenty-four of everything — so I suppose they have at least twenty-four dozen hand towels. That seems a fairly ample supply, but could it possibly be enough? I never heard of anyone's having too many. In any case few American brides have so many that they could n't use a dozen like the one in Figure 16. It's a fine mummy-weave pastel linen with a damask border in white and three hand-embroidered initials in white. You have a choice of colors — peach, green, gold, blue, pink, or orchid — in the soft tones that are usable with other current accessories. These towels are the convenient 14" x 21" size and, including the initials, may be purchased for the extraordinarily low price of $12.50 a dozen, postpaid. Remember that the embroidery will take about ten days. Unmarked, they are $6.00 the dozen, postpaid. — HAAS LINEN SHOP, *84 North Avenue, New Rochelle, New York.*

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FIG. 17

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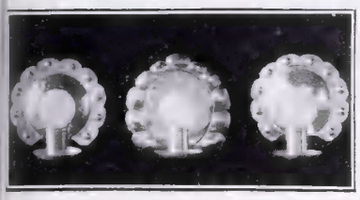
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AN ancient French provincial weather vane furnished the model for the one in Figure 18, and the peasant who fashioned it must have had a cartoonist's sense of humor, for there is spirit in every simple line from the perky crest to the ridiculous tail feathers. This copy is built up of three sheets of iron, making a triple thickness in the body part where the most constant wear comes; divisions are drawn in white, and the eye is cut out. From tail to bill the bird measures 24". The vane comes complete with compass points, a 5' pole, and copper flashing. If you will get a yardstick you'll see that this vane is large, as it should be for a house or a barn. It is hand-fashioned with care in every detail; ball bearings make it sensitive to the lightest breeze; the iron is weatherproof. Shipped by express collect, ready to install, the price is $65.00. — TODHUNTER, INC., *119 East 57th Street, N. Y. C.*

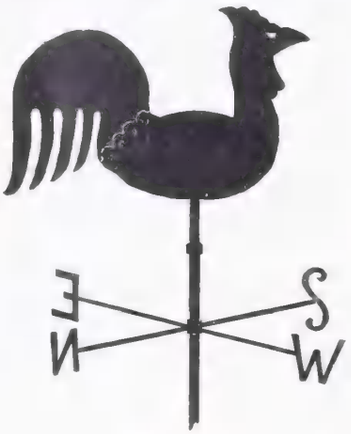


FIG. 18

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Q. I should like to concrete the space in front of my three-car garage, but fear that the glare from so large an area will be unpleasant. Can it be toned down?

A. Yes, by coloring it; dry earth color can be mixed with the cement of the surface coat, and will neither wear nor fade. Several colors are available, with a soft green as the most appropriate.

✧

Q. We have just moved into a new house, and find that when the water is running in the kitchen we get only a dribble in the bathroom. I am told that this is due to low pressure; is it, do you think?

A. It may be, in which case the remedy lies with the water company. Another possibility is that the pipes in the house are too small to carry enough water for more than one faucet at a time. To cure this you must install larger pipes, which can be easily and cheaply done with copper tubing that can be drawn into place without disturbing the walls and floors.

✧

Q. There is dampness in the cellar of a house that I am thinking of buying, and the agent says that it is from condensation and not from leaks in the walls and floor. How can I be sure of this?

A. Visit the house during a wet spell, when the ground is thoroughly soaked, and compare conditions with what you find in dry weather. If the walls and floor are defective, you will see water seeping through; if there are no such signs, you can lay the dampness to condensation, as stated by the agent.

✧

Q. I have just seen a blue floor; it was not painted, for the grain of the wood showed. How was it done?

A. By dyeing, most probably with aniline dye in water applied to the raw wood and followed by finishing for varnish or wax. Any color can be used, including black.

✧

Q. I want to lay a concrete floor in my barn, but learn that it must cure for a week or ten days before it can be used. I cannot have the barn out of commission for as long as that, and should like to know what to do.

A. Long curing is advisable for cement of the usual kind, but there can now be had a variety that cures much more rapidly. It is known as quick-hardening or high-early-strength cement, and a floor made of it can be put into full use in twenty-four hours.

✧

Q. I am planning to modernize a bathroom, and want to make it soundproof. What should I do?

A. Line the walls and ceiling with stiff insulating sheets, nailing

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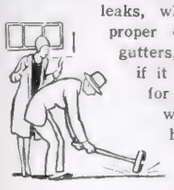
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—THE BOSTON TRANSCRIPT

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them through the plaster to the studs and woodwork behind and facing them with the tile or other finish that you plan to use; lay four inches or so of rock wool or something similar between the floor beams; use a thick and snugly fitted door.

✧

Q. How worth-while is a laundry chute?

A. That depends on construction. Metal-lined and with fire doors at all openings it is at its best; but as usually built it is unsanitary, a flue for the quick spread of a cellar fire, and a passage for mice and other vermin.

✧

Q. The finish of my hall floor was taken off with varnish remover and the floor revarnished; but after five days the varnish is still soft. The painter does not understand why, for he says that the varnish is of the best quality. Can you explain?

A. The fault is probably with the painter in not having cleaned away all traces of the varnish remover, enough having been left to affect the new varnish. After the removal of the old finish the floor should have been thoroughly cleaned with benzine or turpentine, scrubbed, and allowed to dry before applying the new varnish. Given time, your varnish may harden; if not, remove it and have the job done over.

✧

Q. Will a house be as stiff with horizontal sheathing as with diagonal? I understand that horizontal sheathing is cheaper.

A. It is, and when stoutly nailed was considered until recently to be as stiff as the other. But there have now been published the results of a long series of tests that prove diagonal sheathing to be greatly superior.

✧

Q. Can granite be cleaned in any other way than by sand-blasting?

A. That depends on what has soiled it. Soap and water will remove surface dirt; but a stain that has struck in must be treated with something that will dissolve or absorb it. The alternative is to cut back or to sand-blast.

✧

Q. I started to varnish the wallpaper in my bathroom, but found that the colors smudged. Can this be prevented?

A. Yes, by sizing wallpaper before applying the varnish. Use a size of white glue, cold, so thick that it will not run when brushed on; brush the size in one direction only, and when it is dry apply a second coat, brushing it at right angles to the first. This will seal the colors, and varnish can be put on in the usual way.

✧

Q. Last year I had a room built in my attic, making the walls of the thick wallboards that are advertised for insulation. These have now warped in several places, and I should like to know why and what to do about it.

A. The sheets were probably set tightly together; they should have been separated by a quarter inch or so to allow for expansion as they absorbed moisture. Or they may have been nailed only at the edges, whereas these boards require support in the central parts as well. Replace the buckled sheets with new, having the work done by a man who understands it.

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ANTIQUES *and their* USE *in the* HOME

WRITE DIRECTLY TO THE SHOPS *whose names and addresses are given at the end of each item with regard to any object mentioned in this department*

AS its share in the celebration of the Tercentenary of the Massachusetts Bay Colony, Goodspeed's, Boston's famous old print shop, is holding a special exhibition of rare old prints of Boston to continue all through the summer. The illustration shows one of the most interesting of these, 'A



FIG. 1

View of Part of the Town of Boston in New England and British Ships of War Landing their Troops, 1768,' an original engraving by Paul Revere, famous Boston silversmith and patriot. This is one of the rarest of early American engravings, being only less well known than 'The Boston Massacre' by the same artist. A delightful collection of modern etchings of Boston may also be seen at the same shop. — GOODSPEED'S, *9 Ashburton Place, Boston.*

THIS little sewing table is in the style which usually masquerades in this country under the name of Duncan Phyfe, though why Americans insist on believing that anything so charming could be more so under a name not its own is more than I can understand. It comes from a shop where a number of beautiful English pieces of its type are to be found this summer, and where, by the way, you will also find those little monkey curtain-pulls which New York is finding so fascinating. I am told that since their appearance all kinds of unaccustomed people enter the shop prepared to spend a trifle for a bauble, and remain to bid large sums for rare old walnut and mahogany. Which of course only goes to show how easy it is to catch the antique habit. — ADRIAN WELLENS, *648 Madison Avenue, N. Y. C.*



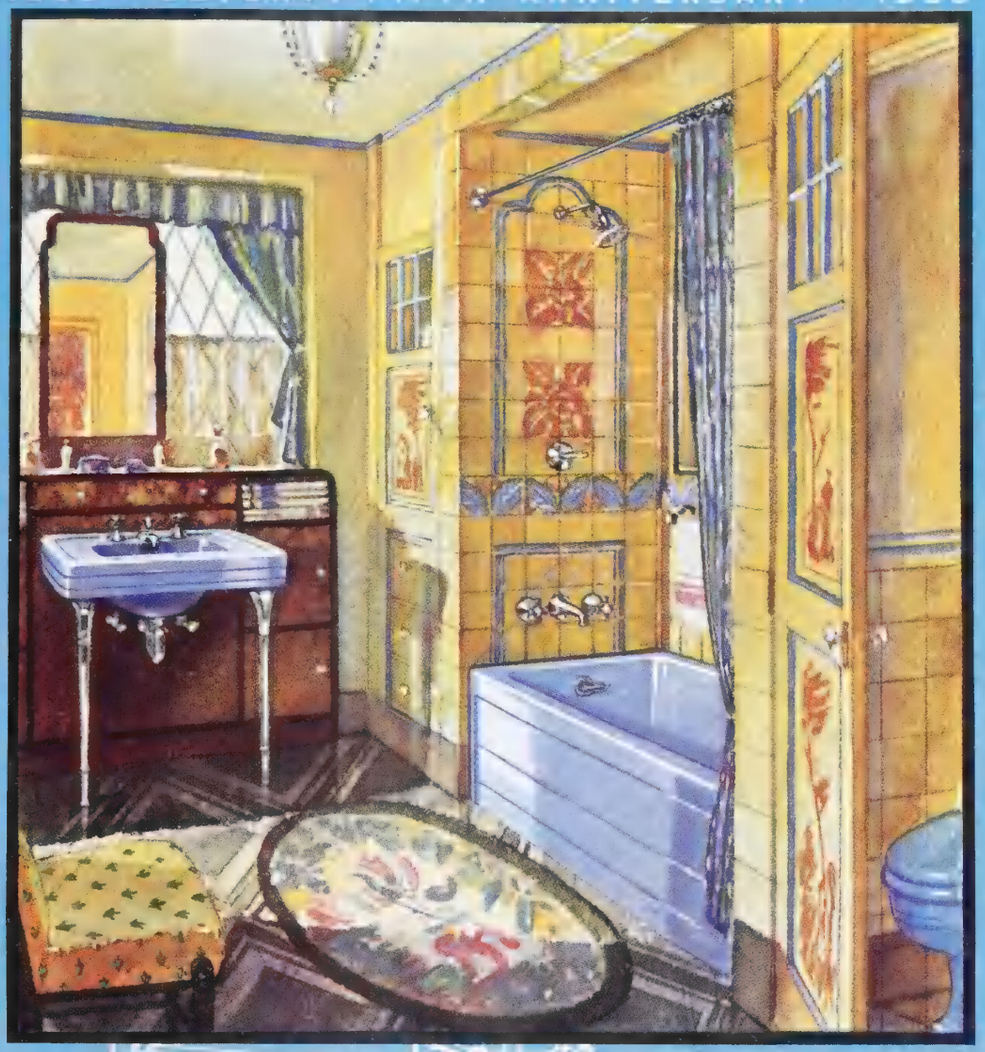
FIG. 2



FIG. 3

THIS beautiful Sheraton 'fancy chair' comes from a well-known English shop which has recently established a branch on Madison Avenue, and is exhibiting there a magnificent stock of English eighteenth-century furniture. The decoration of this chair is in such perfect condition, and shows so clearly in the photograph, as to need no further comment. The paint and caning are both original. — DIGHTON AND COMPANY, *803 Madison Avenue, N. Y. C.*

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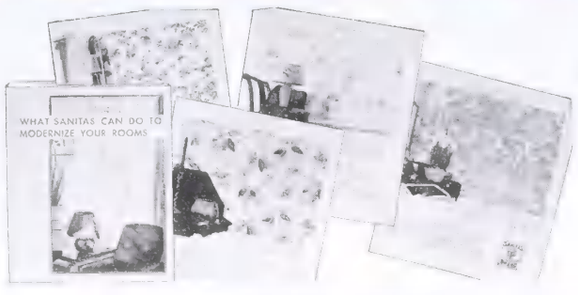
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ANTIQUES



FIG. 4

ONE of the comparatively few examples of Philadelphia Chippendale shown at the recent Antiques Exhibition in that city was this beautiful folding card table with guinea pockets and acanthus-carved knees. Indeed, the scarcity of such pieces in the city of their origin was a matter of general comment at the Exhibition. Of course the reason is not far to seek. Philadelphia Chippendale has been at such a premium during the past few years that very little comes on the market any more at all. A really good piece is not, I assure you, available for long, nor at any time, I am afraid, for less than a considerable sum. — ARTHUR J. SUSSEL, *Spruce Street, Corner 18th Street, Philadelphia.*

OLD Sheffield of the quality of the fine old candelabra set illustrated is none too easy to find these days. This one not only is very beautiful, but is more than usually practical, since it may be used for large dinners as you see it, or the 'arms' may be removed and the four pieces used as a set of single candlesticks on a smaller table. The pattern is a well-known Georgian one which has been a favorite in this country, I suppose, almost continuously since before the Revolution. The sticks are eighteen inches tall and are in proof condition. — MRS. KAYE BELMONT, *576 Madison Avenue, N. Y. C.*

WHEN all is said and done, no other table quite takes the place of the gate-legged table of small size for sturdiness, usefulness, and general attractiveness. This little table is



FIG. 6

English, which means that it will cost less than an American table in similar style, and also that it is so strongly built that no amount of hard wear will affect it. The top is oval and measures about thirty inches at the longest diameter — which is, as you know, exactly the right size for half-a-dozen different purposes. — MRS. MINOT HAYDEN, *80 Chestnut Street, Boston.*

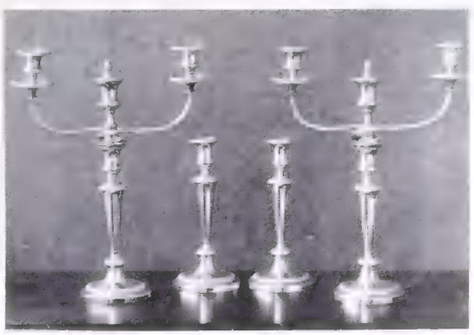
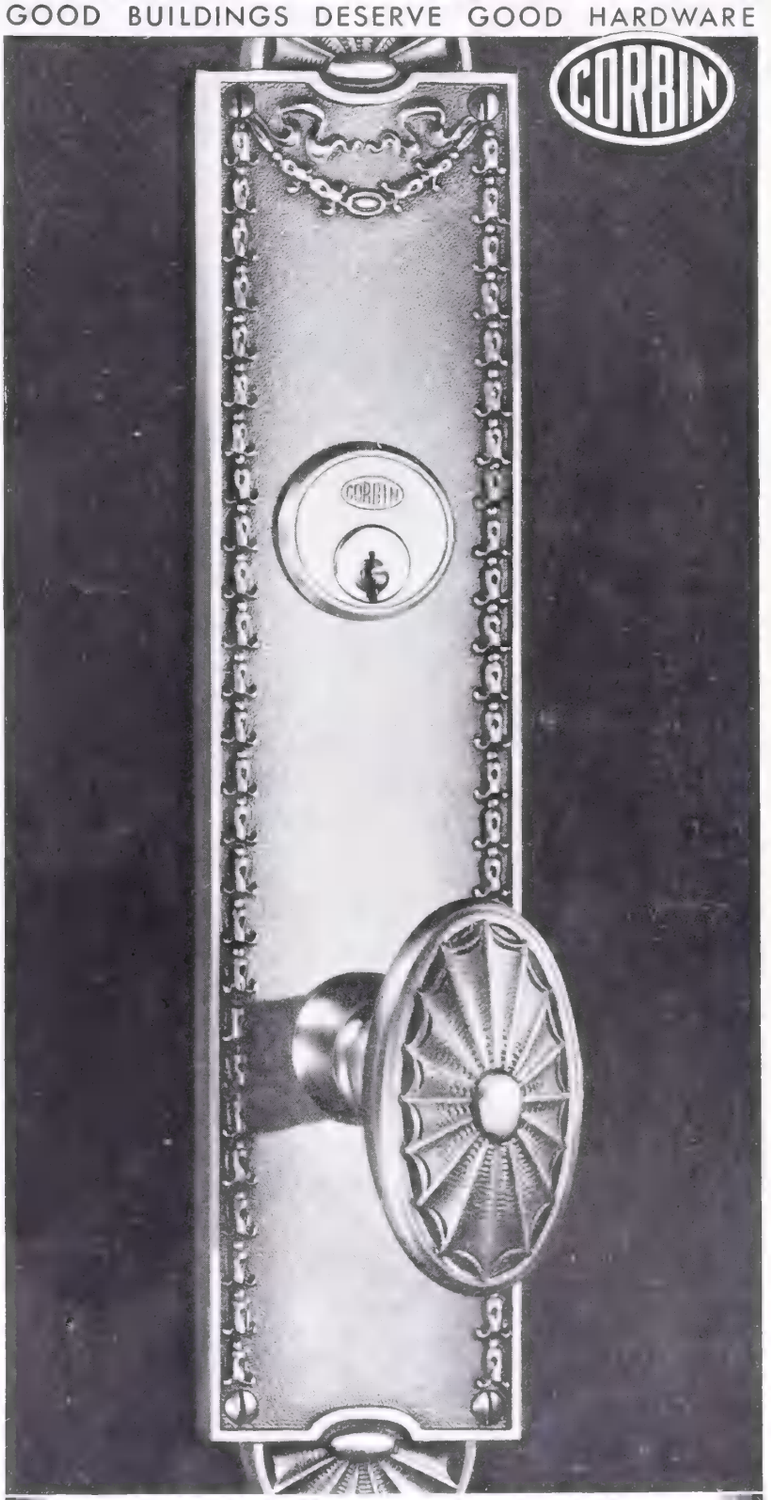


FIG. 5

Nancy Cooper

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TRAVEL

Praised be Allah for the diversity of His creatures and for the five advantages of travel and for the glories of the cities of the earth! — Rudyard Kipling

IN motoring about France, as one must to see more than the obvious and hackneyed, one discovers somewhere between the mediæval charms of Cahors and the almost unnatural beauty of the gorges of the Tarn, in the southern region of France, the little city of Rodez. It is on a hill above the valley of the Aveyron. It is very old, but parts of it are cheerfully modernized. Its chief interest is centred in its cathedral, which faces a little park dedicated to the memory of the dead of the Great War. But, looking it square in the face, one is astonished to see that, unlike other cathedrals, equally plain and forbidding, this one has no doors to welcome worshipers. It was built in those troublous times of the fourteenth century when churches had to be fortresses too, standing close to the city's wall. Now that danger is over and the wall demolished, it still stands closed in front and you can almost see the sign, 'Other Door.' Going to the north side, you see a glorious sixteenth-century tower and by its side an equally glorious entrance through which you pass to find a church which belies its austere front and is full of interest to the student. Even here it has its own peculiarity. For, in addition to the handsome altar at the east end, it has another at its west end. So use is made of a useless entrance. To one a little tired of the orthodox the shock is grateful. And so a visit to Rodez remains in the memory, not only because its cathedral is so beautiful, but because it is so different.



C. M. A.

FOR your next vacation in England try a vagabond journey for your jaded nerves, a char-à-bancs trip through the English Lake District. You will be charmed with the freedom, the abandonment, of such a trip. No worrisome reservations to arrange in advance. No hurrying on from one place to the next, in order to 'make' those reservations.

The English chars-à-bancs are comfortable roomy conveyances with large windows that afford pleasant views in every direction, of green fields and ivied walls fluttering past. Their routes are through quiet lanes and country roads, free from dust and congested traffic. The drivers of these buses are courteous and solicitous. They possess an amazing amount of information that is yours for the asking. You are delighted with the low cost of your ticket — a few shillings as against pounds asked by taxi drivers. Aboard the char-à-bancs you survey your fellow passengers, 'Arrys and 'Arriets in their neat 'Sunday best.' The coach is uncrowded. The tourists have not as yet discovered this carefree mode of traveling, and the peasant class in England travels little. You engage in conversation with the chap across the aisle, a World War veteran. He proves himself an economist of spacious humanism. He gives you a slant on England's point of view on international problems. The chap in front is an agriculturist; he is also engaged in the sheep industry. You are having a glorious adventure, getting the real flavor of the country through your contact with its native sons.



Arrange to make the trip from Windermere to Grasmere in the early evening, that you too may be charmed by the beauty of nature in the mysterious twilight. On the hillsides, shepherds are returning home with their tinkling flocks. In the blue of miniature lakes that dot the landscape gray, green trees, in Corot-like silhouettes, against coral skies, are mirrored. Ask the driver to direct you to a first-class inn or boarding house. Our drivers went out of their way to leave us on the doorsteps of delightful private homes, where 'paying guests' were entertained. Again, you will be amazed at the low rates asked for lodging. Even though you arrive on a late bus, a candle-lit table, dainty in its appointments, will be drawn up before the friendly hearth, and 'tea' which proves to be a bountiful meal will be served.

When you have finished, how happy you are to find that darkness has not blurred out the beauty of the landscape! In the mingled perfume of warm earth and budding shrubs you walk through lanes piled high on either side with rhododendron hedges. This bit of Old World tranquillity holds you enchanted. If you do not get the morning char-à-bancs there is another at noon, and still another leaving in the evening. Yours is a char-à-bancs trip — a vagabond journey.

M. C.



THESE *leisurely market women are selling their wares in the little town of Lugano. Although one generally thinks of Lago di Lugano as being one of the Italian Lakes, only a small portion of the lake is actually in Italy, the rest of it, as well as the town of Lugano, being in the southern tip of Switzerland.*

CANTERBURY is one of the places which most vividly recall their past history, where one can feel that those things about which we read really did happen. Its little streets are so narrow and the buildings so quaint and old that it would seem more appropriate to see the costumes of past ages appearing there than our own modern dress, which somehow carries an air of the severity of ou modern architecture. Those huddle little shops with their bulging bo windows were probably just as allu ing to Chaucer's pilgrims as to us, an it is no task to imagine that crede lous mediæval throng hastening alon those tiny passages toward the gre gateway, eagerly approaching the goal — the wonder-working shrine Becket. The cathedral is still th Mecca of pilgrims, and rightfully so but with a difference. Few now see the holy miracle, but rather the e pression of beauty in the building i self or the sweetness of its music i those vaulted spaces. We are n religious as the twelfth-century pi grims were and we are skeptical miracles, but there is still somethin in lovely, majestic Canterbury Cath dral which cannot fail to impress whatever the motive of our visit.

Aside from the cathedral, the who town is interesting. Little St. Ma tin's Church — older even than th cathedral — is in a charming sp on a sunny hilltop in the midst of beautiful little churchyard. One the first altars of Christianity in En land, its very age and endurance a appealing. And, of course, everyor goes to the Weavers — that pictu esque cluster of windows overhan ing the Stour — and probably also the Franciscan monastery, quaint perched astride the tiny stream, b cause, they will tell you, the fria were not allowed to own land on whi to erect a building. However that ma be, it is a haven for artists, that quai sketchable stone house so seclud within the quiet little garden. Ar along Palace Street — and oth streets as well — are such adorab little half-timbered buildings, man of them quite appropriately antiqu shops now! Each story juts out b yond the one below in the most i quisitive fashion and apparently hee less of the laws of balance. Wherev you wander, you will find Canterbu quaint and delightful to the eye, and if you are versed in its historical and literary connections it will be a long time before you can tear yourself away.



F. H. B.

THE new motor ship *Lafayett* flagship of the French Line Cabin-Class fleet, is a boat that w be welcomed by many travelers wh have the natural desire to be as com fortable as possible on their ocea

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M. A. DEWOLFE HOWE in *The Saturday Review of Literature:* "Not a New Englander himself, Mr. Adams brings to the treatment of a peculiarly New England subject a point of view, detached, critical, yet essentially sympathetic, that qualifies him rarely for his task. The result is a brilliant book."

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ALLEN SINCLAIR WILL in *The New York Times Book Review:* "The Adams family is one of the best of the biographical-historical subjects in which the record of American life abounds, and the author of the present volume, who is in no way related to it, is to be felicitated for devoting his exceptional powers to the adequate treatment of the theme."

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(August through December, 1930)

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A RIVER GOES WITH HEAVEN
By Howell Vines

Hot weather or cool, there is no more refreshing or imaginative reading than this idyll of Alabama Woodlanders and river folk.

THE FINANCIAL STRUCTURE
By Ellis Parker Butler

The humorist who hates to have you forever bringing up "P-gs is P-gs" comes to the hilarious rescue of the little woman trying to understand Wall street, and the patient man sure he can explain it to her.

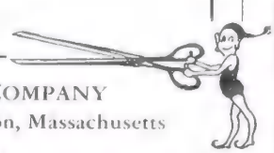
EUROPE AS A PLAYGROUND
By Francis Miller and H. D. Hill

Three hundred thousand Americans go to Europe every summer and spend three hundred million dollars. The authors make merry with the *who*, *why*, *where* and *how* of these enviable travelers.

THE LAW OF THE LAND *By Brand Whitlock*

Did you know that a law is a body of enacted rules *"recognized by a community as binding?"* Otherwise it's only a statute! If your friends' attitude about the 18th amendment is puzzling, this may throw some light.

Clip here and sign below



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IF your building problem will be solved by the use of stock plans, send 25c for our Portfolio of House Beautiful Homes. This includes a number of houses of different types of which we have working drawings and specifications for sale.

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I enclose 25 cents for which please send me the New Portfolio of House Beautiful Homes.

Name .....

Address .....

TRAVEL

(Continued from page 110)

voyage and yet who cannot afford the cost of traveling first class on the more expensive boats. The *Lafayette* is the last word in comfort and efficiency — forced ventilation, special heat control, private baths and showers, beds instead of berths, and spacious staterooms. The decoration of the boat has been carried out in the modernistic manner by French artists and is most effective in the use of color, rare woods, and interesting metals. The French Line has done a great service to travelers of moderate means in launching this splendid boat, which, like the Lafayette of old, should do much toward drawing France and America into a closer relationship.

T. E.



VILLAGE DE GOURDON! Would you know at first hand how the very sound of that name — once you have been there — can cast a spell over you? Then, on one of your days in Nice, put aside your prejudices, if you have any, against parties and bus excursions, and join a group of eight or so on one of Cook's afternoon trips to Gourdon and Grasse. Leave the gay complacent Nice basking in the sunshine and, via the Gorge du Loup, turn your face from the sea toward the mountains that lie behind the Riviera. If you are not in the open bus, but in a private car, let the top be down that you may get the full effect of the grandeur and sweep before, around you, and above. You will pass over lofty arched viaducts bridging deep gulches; you will wind through narrow sections of the Gorge under formidably jutting rocks and towering cliffs — into rock itself through a dark tunnel; and at a turn of the road you will come suddenly upon a cascade gleaming white as it leaps down from high above and splashes into a dim cavern pool. Then, gradually, the Gorge will become less oppressive, widening until you find yourself among mountains extending in all directions bleak and austere — massive rock formation with only sparse scrubby growth relieving the bareness, except where the occasional green of cultivated terraces leads the eye up to a village, plastered as it were against the highest mountain side, the tawny stucco of the houses so like rock in color that they seem all grown into one. Then, sharply, you will turn off the main road and go zigzagging higher and higher toward one of these forbidding yet alluring summits, crowned by the village of Gourdon. You will ascend on foot the last incline and enter the village at one end of the short main street, hardly more than a wide stony lane. It will not take long to reach the abrupt end of the street, which is flanked by a substantial wall, and so terminated with good reason, for as you look out upon the great expanse before you, and then down, instinctively you draw back: the mountain drops away sheer below you from a dizzying height.

Turning around and leaning against the wall, your attention is caught on the left by something which is in strong contrast to the dull old houses shrugged close together on either side of the plain stony street. You are looking down into a choice little secluded garden, at the back of which is an old arched wall to which vines cling, with a stately stone staircase descending to a level lawn planted with little formal trees, and bounded on the front by its own precipitous protecting wall supported by four arches. Perhaps you will want to try to gain entrance to the garden. It belongs to the old château. I preferred to remember it under its spell of mystery, and so I turned reluctantly away.

W. W.

Calendar for September

AUSTRIA	
September 7	Vienna International Fair, till the 13th
September 20	Regatta on the Danube at Vienna
ENGLAND	
September 19–20	National Rose Society's Autumn Show Royal Agricultural Hall, London
FRANCE	
September 8	Fair and Exposition at Strasbourg, till the 25th
HAWAII	
September 20	Regatta Day with races in Honolulu Harbor
SWEDEN	
September 14	Swedish Horticultural Exhibition at Stockholm for one week
SPAIN	
September 15	Fair and Fête at Valladolid, till the 24th

What unique places have you discovered in your wanderings the knowledge of which you can share with other travelers? We shall be glad to receive short articles of this sort, especially those describing inns, restaurants, places, or excursions not familiar to the average tourist. Five dollars will be paid for each article accepted and postage should be enclosed if rejected articles are to be returned. Address, TRAVEL EDITOR, 8 *Arlington Street,* BOSTON, MASS.

WINGED SANDALS

LUCIEN PRICE has written a different kind of travel book, one that has distinction, intellectual interest, vivid quality — although its difference does not lie in any of these things, since there have been travel books before that have had them in rich measure. Perhaps it stands out because of the spirit in which he roamed about Europe, and because of the gift of words which enables him to tell about his garnerings of eye and mind in a way that makes his pages stimulating, provocative, fascinating. . . . —*New York Times.*

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H B. 8-30

In Homes that the Younger members of the Family find Attractive

Sons and daughters enjoy the consideration shown in providing enough telephones to meet the requirements of their active lives

This younger generation in today's homes is an unusually busy and interesting one. Its young men and women have their own varied interests, their own plans and pleasures and obligations. And fortunate is the family in which this individuality of its members is fully considered in the arrangements of the household.

Homes that sons and daughters find attractive are equipped with *enough* telephones. There is one in Tom's room, another in Peggy's, another in Janet's. There is one on the sun porch, where the young people and their friends gather. Calls from these telephones can be made without disturbing other members of the family. And the young people feel that the parts of the house in which they live and entertain their friends really belong to them. Just as they enjoy having the use of a car, they enjoy the convenience of their own telephones.

This added telephone convenience, which means so much to all the family, is very moderate in cost. Your local Bell Company will be glad to help you select appropriate locations for telephones in your home. Just call the Business Office.



Laughter . . . and the talk of youth . . . and the pleasant hours when the summer sun slants across the lawn. When the thought occurs to the young people to call their friends, or when their friends wish to get in touch with them, the telephone is right at hand. A modern note that suits the mood of youth . . . and plays its part in making the home more livable for every member of the family.



The final touch that makes a girl's room completely her own . . . a telephone on her bedside table . . . for ease in arranging her day's program.



A young man appreciates having a telephone in his own room . . . it's mighty handy for him—and for all the rest of the family.

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In the September Number

ALTHOUGH on the calendar the new year begins with January, in making out the schedules for the *House Beautiful* we find ourselves thinking of September as heading the procession of twelve. Possibly our reason is that our Prize Cover appears almost invariably on our September issue, an event important enough, we feel, to make this somewhat personal alignment of the months. This year marks no exception, and we shall use next month our Prize Design.

Your interest aroused by this anticipation of our cover will not be let down by what you will find inside. The first article features a guest house so alluring and so expressive of the utmost hospitality that we are conscious of playing the rôle of Tantalus in showing the illustrations of it. Such a cottage might well serve as the model for a retreat for a solitary woman, as it is a complete establishment in itself.



For those who must jerk their thoughts back to the more prosaic, albeit more companionable, way of living associated with the family house, there are illustrations and plans aplenty of houses of different types from Maryland to California, several of which were submitted in our last Small-House Competition.

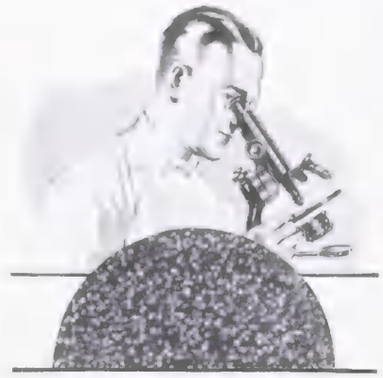
An article that we commend to every mother in the country describes an Honest-to-Goodness Playroom. Expensive to build? Not when balanced against incalculable intangible gains.

England is the home of Garden Cities. You will be especially interested to see one of her newest ones developed along modernist lines. The ultra-modern note is played again in the furnishing of a combination living-room, sunroom, and dining-room. There are in addition, however, several pages of illustrations of rooms of the more conservative types.

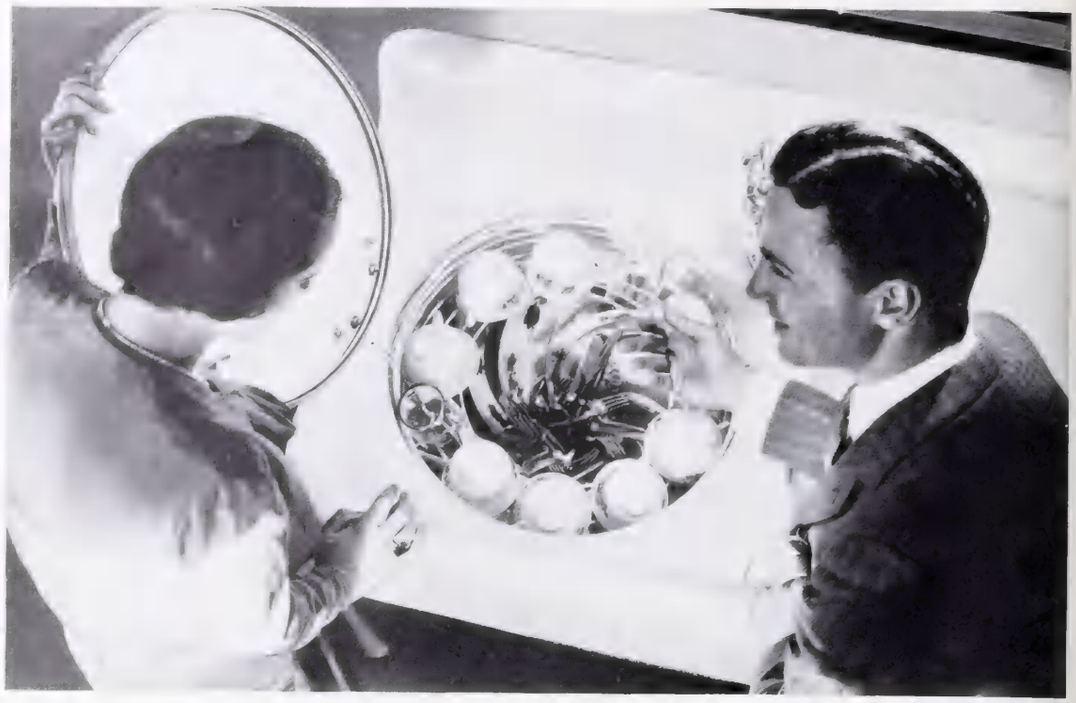
An article on choosing pictures appropriate to their setting and one on the Polish Kilim are of unusual interest. A sketch of a Colonial house designed by our Home Builders' Service Bureau and a significant article which sums up the new building materials produced within the last decade, are neither the last nor the least items in the contents of the next issue.

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Above — Laboratory culture of bacteria colonies on dish before washing.
Below—Culture showing complete absence of bacteria on same dish after washing in a Walker.



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Over the Editor's desk

THERE seems to be an almost greater satisfaction in making over something old and ugly into something fresh and attractive than in creating something entirely new. 'Before and after' pictures have always a deep fascination for the average person, whether they illustrate the results of using Fleischmann's yeast or quick-drying enamel. And of all such 'before and after' illustrations none make a greater appeal than those showing the remodeling of unattractive houses. That is why we devote our August issue every year to this subject and why we have decided to offer prizes for remodeled houses this year in our Fourth Annual Small-House Competition, which will close on October 15. Details of this competition were published in our last issue and are also included this month. We feel sure that both architects and the general public will be keenly interested in this broadening of our competition to include these 'before and after' houses, which many of us live in from choice as well as from necessity, and which offer a real test to the architects' skill and creative imagination.

#

OUR Eighth Annual Cover Competition, which closed May 15, attracted 1817 entries which represented the work of 1208 artists, 1068 of whom were inevitably doomed to disappointment. Many of these competitors might have realized from the outset that they would be hopelessly outclassed in a competition of this sort, but the majority presented such excellent work that they had every reason to hope for a prize or at least for inclusion in the traveling exhibit. Yet, since we offer only three prizes and cannot possibly use more than twelve covers a year, or include more than one hundred and forty designs in our exhibit, the judges were forced to be more ruthless than they felt, in rejecting hundreds of very worthy designs. They certainly had a very difficult task, and in criticizing their final selections it should be remembered that they had to consider not so much the general attractiveness of a cover as a picture, as its effectiveness as a poster, which depends upon the carrying powers of the colors used as well as upon its design. We are most appreciative of the enthusiastic and ever-increasing participation in this yearly contest and hope that all those who failed to win a place for themselves this year will adopt as their motto the one which so often leads to success — 'If at first you don't succeed, try, try again.'

WE have just received word that the Buchanan house designed by Kirtland Cutter of Los Angeles, shown in the first illustration of 'Harmony in Community Building' contained in this issue, has been awarded first prize by the Southern California Chapter of the American Institute of Architects as being the best 7–15 room house designed in Southern California during the years 1927–29. This house was awarded Honorable Mention in our last Small-House Competition and is included in our exhibit now being shown in Los Angeles. These are but



CHARLES H. CHENEY, *Chairman of the Committee on City and Regional Planning of the American Institute of Architects, whose own community, Palos Verdes Estates, well illustrates harmony in community building*

two of many honors which Mr. Cutter has won in the architectural field during the past few years.

#

IT is predicted by a certain census official that 'in four generations Manhattan will become completely depopulated of inhabitants and will consist exclusively of skyscrapers, offices, shops, and factories.' The cause of this situation is not far to seek, since it is becoming increasingly difficult for the middle classes to find homes in the city which are both adequate for their needs and within the limits of their income. And when it becomes necessary to pay as much for a cramped and undesirable three-room apartment as for a comfortable house in the country or suburbs, even the most rabid New Yorker must pause to consider the pros and cons of his urban existence. Either the prediction we have just quoted will prove correct or New York children will soon be sharing the conception of home as expressed recently by a Moscow school child who, when asked for his definition of an ideal home, wrote, 'An ideal home is a room which strangers do not have to pass through to get to their room.'

#

PROBABLY no two people entirely agree as to what the ideal home should be, and certainly very few ever achieve it — which is fortunate for the *House Beautiful*, whose chief reason for existing is to set standards of beauty for those who are striving to create their own particular ideal of a home and to help them in their efforts to attain it. While we are on this subject we should rather like to quote the following poem, which tells us a few of the things that do *not* make a home: —

One rubber plant can never make a home;
One day did not suffice for building Rome.
One gas log and a cat
Can't civilize a flat.
No! Something more is needed for a home.

And the following verses culled from a much longer poem recently submitted to us give one suggestion as to what this elusive 'something' may be: —

Just that Artistic loveliness
That makes a house into a home;
That warming, charming duckiness
That holds the loved ones prone to roam.

With flowers blooming here and there
And where not blooming, painted on,
Inspiring each to do his best —
To feel all fit to sing a song.

#

VISITORS to Massachusetts who are interested in Colonial architecture will find much valuable information in the following books: *Old New England Houses*, by Albert G. Robinson; *Old Houses of New England*, by Knowlton Mixer; *Little Pilgrimages to Old New England*, by Mary Caroline Crawford; *Highways and Byways of New England*, by Clifton Johnson; *Old Cape Cod, the Land, the Men, and the Sea*, by Mary Rogers Bangs; *Domestic Life in New England in the 17th Century*, by George F. Dow; *A Day in a Colonial Home*, by Della R. Prescott; *The Colonial Architecture of Salem*, by Frank Cousins and Philip M. Riley.



HAZEL E. CUMMIN, *a frequent contributor to our columns, lives in Concord, Massachusetts, and has recently been made curator of the Concord Antiquarian Society*

#

OF the 1817 designs submitted in our recent cover competition the one chosen for this issue made the most instant and universal appeal. The artist, **Hilda Belcher** of Pittsford, Vermont, knows how to catch the very look and feel of these fuzzy little kittens which we predict our readers will find as irresistible as we did.

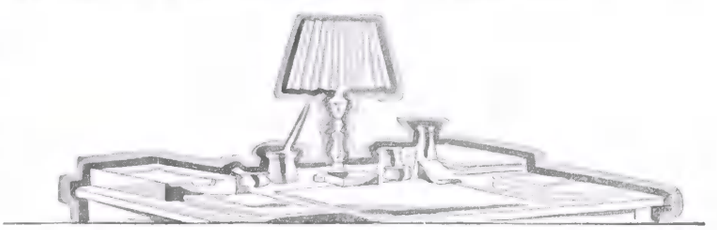
An old resident of Concord, Massachusetts, **Florence Taft Eaton** has devoted a large part of her long life to practical gardening and to writing on garden subjects.

Verna Cook Salomonsky, Architect, and **Orson Lowell**, Artist, both have their headquarters in New York.

We are not sorry that **Kathrine Morrison** chose an English husband, since she sends us such delightful articles about the old houses and gardens of her adopted land.

Eleanor Perry Rand is connected with the firm of Strickland, Blodgett and Law, Architects, and makes a specialty of planning the service portions of the house.

The interest of **Edward H. Parry** of Wyncote, Pennsylvania, is not confined to trees, as he is also a nature-study leader and connected with various ornithological as well as horticultural societies in the neighborhood of Philadelphia.



Photograph by Padilla Studios



AN ENTRANCE THAT IS SHADED BY AN OLD OLIVE TREE

All the elements of Mediterranean architecture are combined in this picture: stucco walls with large plain surfaces, casement windows, a balcony with turned wooden balusters, an iron grille, colored tile enframing the door, and a picturesque olive tree. These are appropriately used and are perfectly at home in this house in Palos Verdes, California. The residence of Mr. Earle W. Gard; Kirtland Cutter, Architect

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



HARMONY IN COMMUNITY BUILDING

Only by deliberate Planning and Supervision can Unity and Beauty be obtained in a Town or City

Palos Verdes in California exemplifies this Fact

BY CHARLES H. CHENEY

THE harmony and unity of the lovely old villages of New England — and of the villages of England, too — have long found appreciative response in this country. Again we find the clear note of the tile roof and plastered villages, of whole towns even, along the Mediterranean striking a warm chord in the hearts of American visitors. They nearly all come home wishing that we could get more simplicity, more unity, and more color into the hodgepodge of our American towns. For our towns and cities, from Maine to California, are almost all equally banal and ugly in their 'Main Streets,' and in many residential areas, too. Particularly do they lack harmony and unity.

In American Colonial days there was of course the advantage of one general culture and tradition brought over from the mother country. The limitations of material, methods, and ideas contributed much to induce a

Padilla Studios



A HILLY TERRAIN *washed by the Pacific Ocean makes a lovely setting for this community. At the left is the house of Mr. Charles H. Cheney and at the right the house of the Right Reverend James E. Buchanan*



IN PALOS VERDES *virtually every house has its patio. The one shown on this page, with its stone paving and restrained planting, is in the house of Mr. F. F. Schellenberg. In this case the covered passage serves as the entrance corridor to the house. Kirtland Cutter, Architect*

common culture and type of architecture. Each man naturally copied his neighbor, and the carpenter architects all used the same books of Georgian designs as their guide.

How to achieve such unity to-day is one of the great problems facing the architects and city planners of the country. Evidently whatever is done must be achieved deliberately. When one reviews the notable suburbs and towns of the United States it will be found, almost without exception, that the distinctive and harmonious places are those where the most careful forethought has set up in advance protective æsthetic requirements, in deeds and restrictive covenants.

One of the chief attractions of Palos Verdes Estates near Los Angeles is that one predominant type of architecture has been required. This has now come to be called Californian style, generally including what we have variously designated in the past as Mediterranean, Spanish, Italian, and even Mission. This style was adopted here because it seemed peculiarly appropriate to the fair rolling hills facing the ocean and the arid climatic conditions which so closely resemble those of the Mediterranean littoral. The town plan of Palos Verdes, with its 25 per cent of the entire area of five square miles laid out in parks, its complete architectural control by a permanently endowed art jury which must pass on the plan and color of all buildings, its plazas and arcaded business centres, and other attractive features, was described in the *House Beautiful* in the issue of August 1926.

Harmony and unity of group appearance have been obtained in Palos Verdes primarily by requirement in the protective restrictions



that in nearly all districts the houses shall have roofs of baked clay tile and plaster exteriors of a color approved by the art jury. Yet there is striking variety in the architecture of this great suburb, as will be seen from the accompanying illustrations. Architects have been encouraged to use full play of their imaginations. In fact the restrictions specifically avoid requiring any particular period or style, designating most of the area as Type I Architecture Districts, in which buildings shall be 'of that distinctive type of architecture which for two decades or more has been successfully developing in California, deriving its chief inspiration directly or indirectly from Latin types which developed under similar climatic conditions along the Mediterranean.' Color is to be generally light in tone, of shades approved for each individual case by the art jury. Roofs are not to exceed thirty-five degrees of pitch.

There are also established some districts of Type II, where roofs may be as high as forty-five degrees and greater leeway of building material is allowable on the exterior. A very few districts of Type III are established, with

THIS HOUSE *of Mrs. Earle Gard, designed by Kirtland Cutter, Architect, was given by the Palos Verdes art jury in 1927 the honor award for being the best building of the past year*



PATIOS LIKE THIS (*below*) *add much to the enjoyment of life in an all-year-round outdoor climate. The home of Mrs. H. LeMont Schmidt, designed by Winchton L. Risley, Architect*



sixty-degree roofs as a maximum and brick and wood exterior finish permitted. These latter districts were thought necessary for people coming from the East and North who were firmly wedded to snow-shedding roofs and previous traditions of architecture. However, experience of the past six years shows that more than half of all the plans submitted for approval in Type III districts are really of the low-roofed Californian architecture of Type I.

Early each spring, to encourage owners and architects to higher endeavor in design, the art jury makes an honor award for the best building of the past year. The award of 1926 went to the residence of Mrs. H. LeMont Schmidt, of which the lovely patio is here shown. In 1927 the honors went to the residence of Mrs. Earle Gard, also shown, and in 1928 to Mrs. James E. Buchanan. Last year the jury also selected the ten most notable examples of architecture in Palos Verdes, and they included the Gard and Buchanan residences.

Patios, or enclosed courtyards, intimately planted and arranged for outdoor living in connection with the house, are fast becoming the most distinctive features of Palos Verdes dwellings. These, as all the others, show how far a bit of water and simple architecture may go toward increasing the art of living. We are now even building a patio or outdoor reading-room for the new Palos Verdes Library, such as has been found so successful in Santa Barbara.

Patios become a sweet and pleasant adjunct to life in an all-year outdoor climate. Completely walled in, with perhaps an old olive tree added, as in the beautiful Schellenberg and Schmidt patios here shown, they are often as much used as the principal rooms of the house. Mrs. Buchanan and a number of others have outdoor fireplaces facing toward the patio, for its enjoyment of an evening. Nearly all houses have outdoor sleeping porches on the second floor, as shown in the picture of Mrs. Cheney's patio, with its plants in brightly colored pots along the rail.

The beauty of light stucco walls seems to grow on people. At first the jury was besieged to permit dull gray, of the natural cement color, and muddy buffs and browns. Only in a few cases was it impossible to persuade the owners to accept a cream-white or distinctly light tone. But in practically every house of the early days, when some dark and muddy colors were allowed, have the owners retinted it in the past three years to a brighter and more cheerful color. Yet withal there are to-day no two buildings in Palos Verdes of exactly the same shade, as there are no two of exactly the same design. Hence a glorious harmony and unity have been attained, but with a variety that is most satisfying.



THE ENTRANCE COURTYARD *to this house is given privacy by a high stucco wall. The glazed portion of the balcony with outside curtains serves as a sleeping porch. The home of Mrs. Charles H. Cheney. Charles H. Cheney and Clarence E. Howard, Associate Architects*

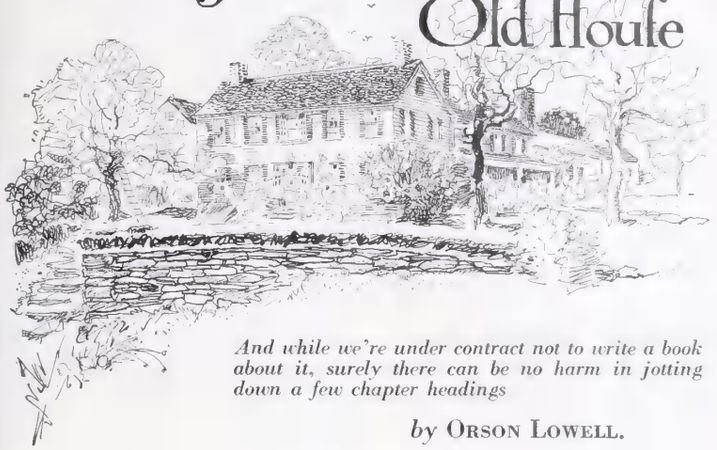
But architectural control, which places legal veto in the hands of a competent jury or architectural board of review, is the only real safeguard for towns or suburban development or for the maintenance of property values. We all know of districts where some unfortunately ugly or off-color structure has been built which destroyed the physical attractiveness of the place to such an extent that people of taste would no longer go there to live, and property values became depreciated. As long as we go on having only 10 per cent or less of the buildings in our cities designed by competent architects, most of the people are doomed to suffer from ugly and disagreeable structures being put up next to them, unless some such definite barrier as an art jury is established, to sift out the bad building. In Palos Verdes we have headed off this 90 per cent of bad stuff at the start.

Of course an art jury cannot make the architects create unusual architecture. But the very fact that even the best architects must have their designs reviewed by a jury of their peers before they can get a building permit makes them more careful to take pains with their work. We believe that we are getting better than a usual average thereby in Palos Verdes from the trained architects.

The jury always attempts to give every architect the widest latitude of design within the restriction requirements, which of course they have no discretion to modify. The results we think unusually brilliant, varied, and attractive. It is from the weak or poorly trained designers that we have the most trouble — they are the ones that make the most difficulty for the (*Continued on page* 168)



We rejuvenate an Old House



And while we're under contract not to write a book about it, surely there can be no harm in jotting down a few chapter headings

by ORSON LOWELL.

THE Barn Swallows up under the Eaves.
The Skunk under the Tool-House Floor.
The Sweet-smelling Hay in the top of the Barn
and the Pendent Wasp's nest.

The Adorable wide Boards in the Floors
and the Mountainous Knots.



The charming 24-paned Windows, which have to be washed
and painted.

The Front Stairs which jump at you as you Enter the Front Door.

The Corkscrew Back Stairs which Invalidate your Life Insurance.

The big, rugged Doorstone, which Holds Water.

The quaint, many-paneled Doors,
some of which won't open
and others won't shut;
some on opening scrape on the ceiling,
others drag on the billowing floor.

The Garret Window Batiked with Cobwebs.
The Grand View cut in Small Squares.



The rays of Sunlight in the Garret
with a gold spot at the floor end
and a hole in the shingles at the Other.

The Grandfather Clock which strikes Four when the Hour Hand
is at Seven and the other One at Three and the Time is
really Nine-Thirty Last Evening.

The no-handle Flatiron on the Floor
to keep the Bedroom Door ajar
and to stub your bare foot upon in the dark.

The Babbling Brook in the Upper Pasture
and the bubbling Spring in the Lower Cellar.

The Decrepit Gutters which lead the willing
water into the Cellar Window.
The Box of Old Books in the Garret.

The Imposing Colonial Door with the Knocker, and the
Ponderous Lock with the Key
broken off inside it.

The Screen which on being raised
Falls into the View.

The Vacillating Shutter and the Windy Night.

Servants with Groans, Cooks full of Dirty Looks,
and Red Ants in Everything.

Trouble with Bricks.
In the Chimneys Above, on the Hearth Beneath, and in the Cellar under the Hearth.

The Demurely Obstinate Back Door which one opens by taking off the Hinges.

The old Bedroom Window Sash
which won't go up when it's too
Hot and won't come down when it Rains.



The Fireplace which Settles Down to a quiet Smoke every
Evening after Dinner.

But which is a Superb Draftsman
in the Presence of the Chimney Expert.

The Plumber who turns off the Water without Notice.
His successor who Gurgles a Waste Pipe down through the front hall.
The Electrician who turns off the Juice with a Pie
in the Electric Oven.



The Gutter-and-Leader man who pounds on Copper during the
Napping Hour.

The Mason who pounds on Stone.
The Carpenter who pounds on Boards.

The Painter at the Bathroom Window.
The Puttier at the Bedroom Window.
The Electrician who Bores a hole down through the bedroom
Ceiling.

The Plumber who takes up the
Floor in Front of the Freeze Box.

The Rodents called Field Mice because they Prefer Houses.
The Black Ants who like White Sugar.
The Red Squirrels who Roll their Own Butternuts in the Garret
The Skunk who digs up the Buried Garbage.
The Bat inside the Blinds, who on being dislodged comes into the Bedroom.
The Nine Lives lost in the Cistern.
The Chipmunk in the shelled Pop Corn.
The Moles under the Lawn.

The Swallow who flies in where a Little Pane is missing, but who can't be induced to fly out of a Double Door.

The Big Doors on the Little Garage, which Open In.
But if you think all this annoys us, you're wrong. We adore it.
We'll probably start in on another old house as soon as we finish this one.

If it does n't finish us first.

For Life is short and House is Long.



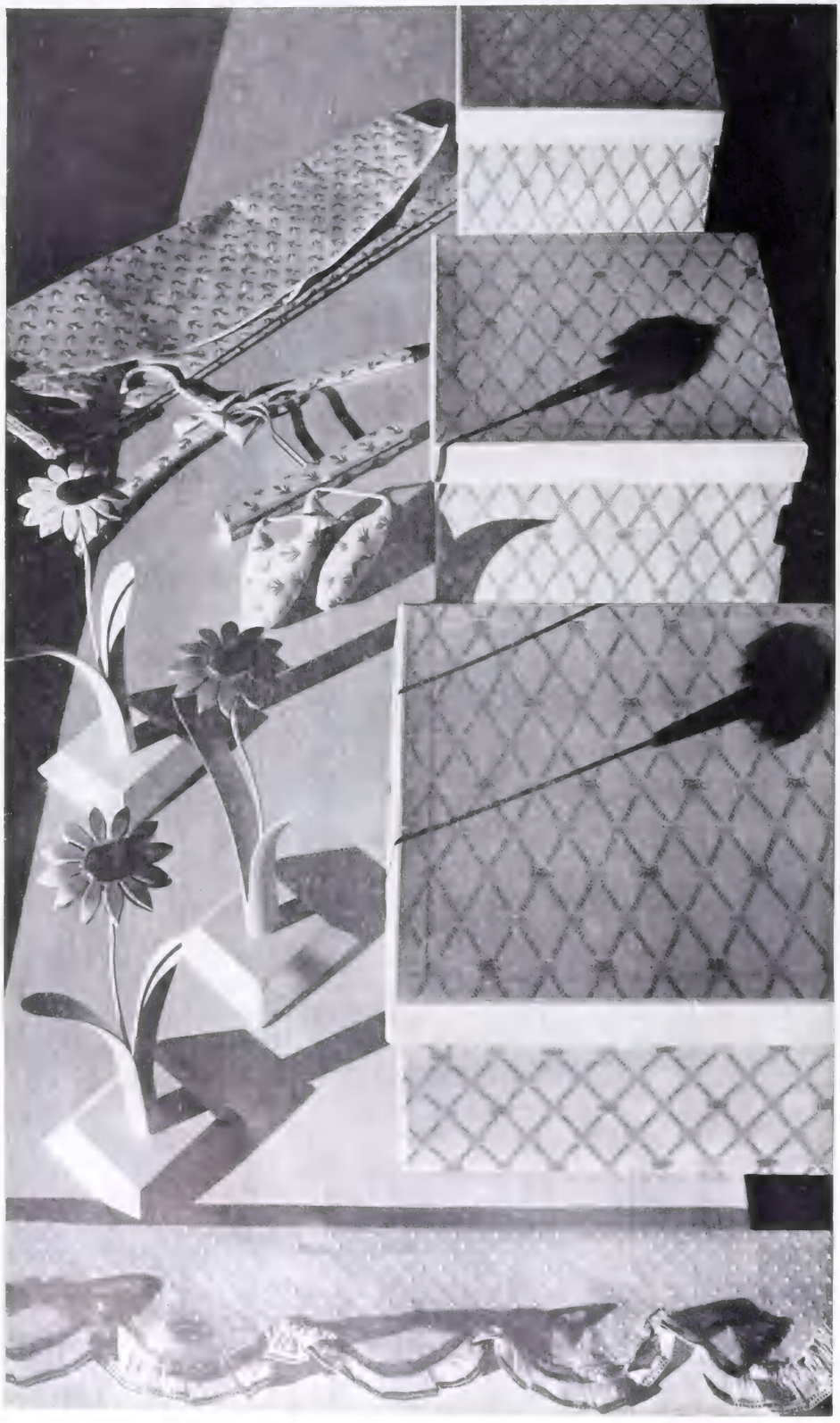
DECORATION EXTENDS TO THE CLOSET

Equipment and Gay Trappings are especially designed for what was formerly but storage Space

BY

MARGARET THOMPSON AND CHRISTINE FERRY

Photographs by H. Williams



EVEN as a butterfly emerges in all its splendor from a state of chrysalis, so have closets undergone transformation in the hands of the modern decorator.

All the glory of color, the beauty of texture, and the delicate loveliness of feminine apparel are reflected in the compartments that now house them. Although functioning in the same prosaic capacity as before, they have become endowed with such allurement that even the most heedless young person instinctively becomes enamored of the desire for harmonious orderliness.

Whatever the size of the closet and for whatever purpose it may be intended, the increasingly diminishing space in many a modern home has been expanded by beautifying the closet and making of it an accessory to the room to which it may be connected, rather than merely storage space.

Walls may be painted or papered, or otherwise decorated, to harmonize with those of the adjoining room, and there are also specially treated glazed fabrics, both plain and figured, which may be wiped off with a damp cloth and are therefore admirable for covering the walls and helping to keep the closet in an immaculate condition. For the same reason linoleum is an ideal floor covering for the closet, as it is both decorative and practical.

The closet with permanent built-in fixtures is, of course, ideal and, when one is building, can be planned to meet individual personal requirements, since there are firms who will contract to design closets as well as decorators to beautify them. But even in a rented apartment, where one naturally does not wish to assume the expense of installing permanent equipment, it is possible to make the most of every available inch of space with the aid of the many closet fixtures that may be removed to other surroundings upon the expiration of a lease.

SHOE cabinets, or those with drawers and compartments of different sizes that are planned to accommodate the various articles of one's wardrobe, may be utilized even in limited space. In more spacious quarters a chest of drawers and even a small cedar chest may be introduced and painted to match the interior of the closet. When a room has two closets, it is a very practical idea to use one for dresses and convert the other into a little dressing-room by means of these small pieces of furniture.

One such closet which we have in mind has a chest of drawers on one side and a cedar chest on the other. On the inside of the door

HATBOXES *covered with a green trellis-pattern paper, shelf edging of green dotted Swiss muslin, a figured percale in lavender, yellow, and peach for dress covers and hangers, and flower hatstands make an excellent ensemble for the closet for the country house. Daisy hatstands, courtesy of R. H. Macy; nest of hatboxes, percale dress cover, covered hangers and slipper tips, and dotted Swiss shelving, from Lord & Taylor*

is a metal shoe rack for street shoes, and next the chest of drawers is a shoe cabinet for evening shoes of a more delicate nature. This arrangement permits of using the top of the cedar chest as a seat which brings one within reach of both shoe rack and cabinet drawers. At the back of the closet is a hook upon which to hang a negligee, and above are shelves for hatstands and boxes.

Fixtures are, however, but the skeleton of modern closet equipment. With the stage thus set there follows that most delightful occupation — the selection of the appointments.

DECORATIVE shelf edging there will be, of course, either made of taffeta, chintz, or organdie, according to the type of the room adjoining, and the unsightly upper shelf that is commonly used as storage space for luggage or various odds and ends may be concealed with a curtain of similar material bordered with the shelfing.

Such a curtain can be mounted on an adjustable curtain rod, or even a wooden one, and fastened to the wall at either end of the shelf close to the ceiling. It should be so planned in length as to fall just over the edge of the shelf and should be made sufficiently full to hang in graceful folds. Not only does such a curtain serve a very practical purpose, but it is very decorative when the closet door happens to be open.

For harmonious effects, the closet will naturally reflect the character of the room with which it is connected, even in such minor appointments as hatstands and shoe-trees. It may be luxurious and sophisticated or simple and quaint, even as the atmosphere of the room reflects the personality and tastes of the person who occupies it. It may repeat the color scheme of the room or vary it by emphasizing an opposing color harmoniously related to it — a (*Continued on page* 166)



THIS GROUP *for a rather luxurious closet equipment includes a tall shoe box and suit box, both covered with a crushed fabric in tea-rose yellow, and a shelf edging of blue taffeta with a tiny frilling of ribbon of graduated tones of peach and narrow green ribbon with pink rosebuds. Shoe cabinet and suit box, courtesy of Decorative Cabinet Corporation; taffeta shelf edging, Argentine cloth dress bag, and Venetian painted hatstand, R. H. Macy; quilted hangers, shoe tips, hatstand, and velvet-covered shoe-trees, Lord & Taylor*



IN THIS COLLECTION *for the woman who delights in tailored things are hatboxes in red and black, a chintz shelf edging, red hangers, bright-colored ball hatstands, and dress bags of patterned Argentine cloth. Painted hatstands, hangers and wall bracket, chintz shelving, Argentine cloth, dress bag, and rubberized fur bag are all from Lord & Taylor*

Photographs by Antoinette Perrett



A Little Old House in Annisquam

The Summer home of Mrs. Charles L. Norton



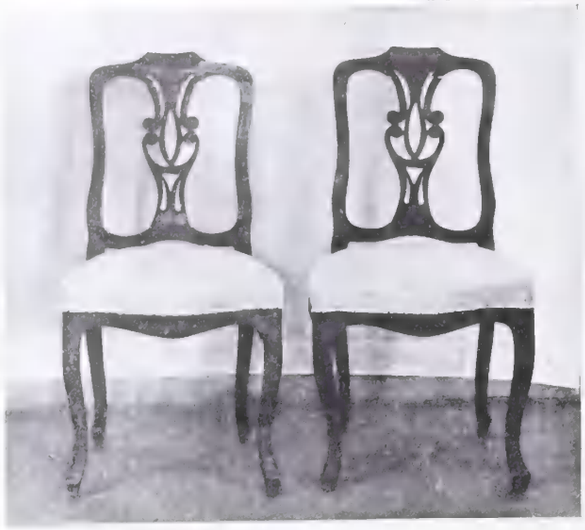
FORTUNATE *is the owner who finds such a perfect cottage as this appealing little house which has stood on its site on Cape Ann for over a hundred years, and fortunate the house that finds an owner sufficiently appreciative of its simple features to leave them 'unimproved'*

THE HOUSE, *as the illustrations show, has old paneling and exposed shoulder posts and is furnished in early pine furniture, including a lovely bonnet-top secretary and a small desk. Around the fireplace is a group of early household utensils*





Photographs by White Studio



THE PAIR OF WALNUT CHAIRS *from Toledo (left), rather reminiscent of the French type from which Chippendale elaborated his ribbon back*

BELOW *is a hoof-foot walnut chair also bought in Toledo*



COLLECTOR'S LUCK IN SPAIN

III. Madrid: a Modern City but an Enchanting one

BY ALICE VAN LEER CARRICK

MY DEAR NAMESAKE, —

We are enchanted with Madrid. And I am surprised whenever I think of it, for, as Spain goes, it is n't old, and you know my passion for antiquities. There are no Cyclopean walls or Roman arenas or thirteenth-century cathedrals to persuade my romantic eyes; Barcelona, mountain-guarded and washed by the sea, is a hundred times more beautiful of situation — and yet I 'd choose Madrid. What was that old poem we used to learn in school — 'My body is in Segovia, but my soul is in Madrid'? Perhaps it is some magic such as this that has caught me. Of course, the royal city has a history that dates back of America's discovery, but even if Henry the Third was crowned here, and Charles the Fifth imprisoned gallant Francis in the old Torre de los Lujánes (still standing, by the way), nevertheless the general aspect of Madrid is modern, though not modernistic — nineteenth century rather than twentieth. From the balcony of the Regina we can look up and down the Alcalá, and enjoy the sky line — not gigantic like New York's, but still very imposing; just opposite us great horses ramp against a cloudless blue, so sparkling that it seems dusted with gold. A beautiful city!

I think I could live in Madrid quite agreeably — praise my rustic temperament rarely gives to any town! One thing I know that would tempt me is the excellence of the drinking water; it's so good that, temporarily, we have abandoned Solares, which Orde says always reminds him of the old oaken bucket. But then, he has a liking for bottled water which I do not share, and in case your tastes are as his, let me recommend Catalan Vichy; it blends wonderfully with Rioja, the wine we usually drink. The food at our modest hotel is delicious, — I wish you could taste the *canelones*, long strips of paste stuffed with forcemeat and mushrooms, — and we are fortunate, too, in our rooms, since they are not at the front, but give on a wide court, so that we have plenty of light and air, and no noise at all, a thing to strive for in never-sleeping Spain.

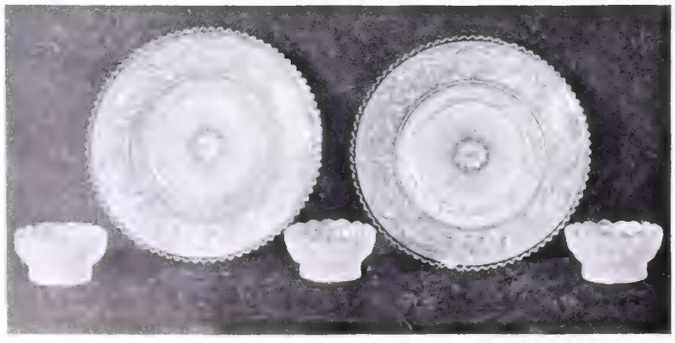
We need this easy life, I assure you, for our trip from Alicante was very wearing. The weather turned suddenly hot, and as we sat fanning ourselves while we waited for the train to start I longed to patronize some of the little boys going about with their great frosted jars, and crying, '*Agua fresca! Fresca como la nieve! Quien bebe? Quien bebe?*' (Cold water! Cold as the snows! Who'll drink? Who'll drink?) This time we did not shiver at La Encina, but from then on, for ten long hours, we had a completely fatiguing, utterly thrilling, perfectly beautiful journey. High-flown language, but entirely deserved. I cannot see why anybody would take a *wagon-lit* in Spain when they might travel by day. The night hides too much beauty, for the Spanish landscape is like Spanish dancing: proud and remote and defiant — far too wonderful to miss. The dry river beds flamed with oleanders, and there was interest for the mind as well as the eye. We passed through country fought over for centuries by Moors and Christians; distant on the plains of La Mancha we could see Don Quixote's windmills, and at Valdepeñas the enormous wine jars looked like the ones the Forty Thieves hid in.

Do you wonder I found Madrid modern after all this? Naturally, we are not here in the most interesting season, the Court being at San Sebastian; although the Alcalá is thronged from early morning till very late at night, the town is socially empty. Nearly all the theatres are closed, though the bullfights go on, and, thank Heaven, many of the *antigüedades* are still open. Our hotel is not far from the antique-ing district; five minutes' walk takes me to San Jerónimo, Santa Catalina, and the Prado, the streets where they cluster thickest. These are the superlative shops, and their prices are super-superlative. When I began my collecting rambles I did n't see how I could afford to buy anything in Madrid; the prices were three or four times as much as at Barcelona, and then perhaps Palma bargains set my hopes too high and my values too low.

But Orde, very reassuring, insisted that there must be shops in this big city where I could get something without having to walk home if I did, and so first he took a directory, and then I took a taxi, and the result was that I found a number of places that were good and interesting and comparatively inexpensive. For instance, there's one on Valverde, quite near the Gran Via, where the man speaks



A GROUP *of La Granja glass which includes a decanter with a sprigged pattern, a tumbler with pretty festoons and a tall carafe with flattened sides*



PRESSED-GLASS *saltcellars with scalloped rims and two lacy plates that outsparkle Sandwich glass*

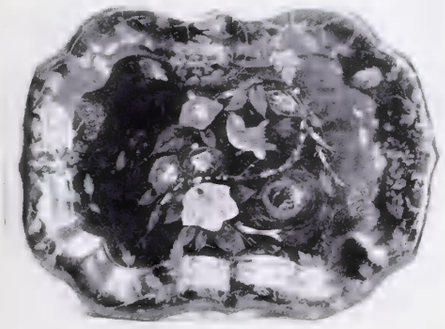
excellent English — a great comfort to the average American collector — and has very desirable antiquities; not a large stock, but carefully selected. Walnut cabriole chairs were fifteen dollars apiece; sturdy oak tables, rather resembling our tavern type, but more so, for Spanish furniture always exaggerates a little, at the same price; and a sweet *bergère* which I must call Louis Fifteenth, since I don't know the equivalent monarch here, for thirty dollars.

And, wandering round on foot, I found a shoplet in one of the little side streets behind the Regina, and here I made my first purchases, three small pressed-glass saltcellars, very delicate and early, with a scalloped rim and the right sparkle, and only three pesetas each. They're for you to use in the country, and I hope, before I leave, to add some other pieces to them. Then I bought another bit of glass, a La Granja tumbler — late eighteenth century, engraved with pretty festoons and flowers, and with 'fine-fingering' at the base. This was ten pesetas, but since we are now in the habit of dropping in every day or so, we have spent more money and bought a number of small things; Alicia has two Isabellina fans to her credit, and Orde, under my direction, got a birthday present for me, and paid all of forty pesetas for it. I am quite mad about it, for I love odd jewelry, and this is an old peasant chain from Salamanca, alternate red and blue stones (Spanish paste) set in silver filagree, and holding a pendant adorned with an angel's head and folded wings. Señora Vasquez knows no French and I speak little Spanish, but somehow we contrive to get along very well together. She is such a nice person, and I love her for loving her fat old black cat which she presents as her most valuable antiquity, since he is seventeen years old. A great age for a cat anywhere, but a miracle in this country; she is one of the few people in Spain I have seen kind to an animal. I wish I could blazon her name in letters of gold! And, quite apart from her warm nature, I can commend her for having rare old silver and beautiful shawls for about half the prices asked in the more fashionable shops.

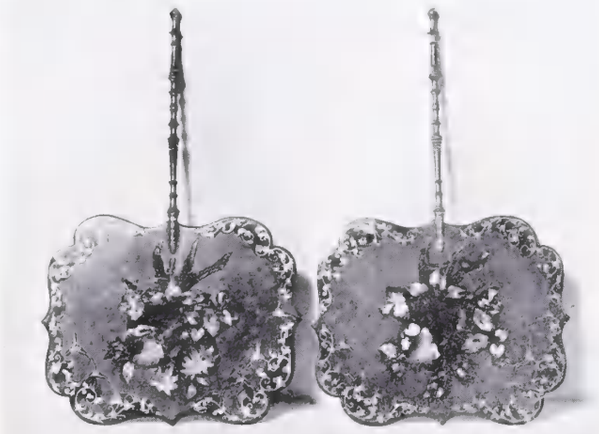
I must stop now and put on my *mantón* and go to a movie. Guess what it is? *Don Quixote!* Are n't we in luck?

We were! This is three days later, but my enthusiasm still persists, and I could babble happily for hours if I did n't have to get on with my collecting. You may want to hear about the Rastro, a rag fair that does n't compare with the Caledonian Market, but that averages about as well as the Marché aux Puces in a dull season. First let me tell you how to get there; also, that Sunday is the best day, although it is held on Thursday as well. If you take a taxi, any driver will know how to go, but you can board Tram 32, ride down the Calle de Toledo, get off at the Market, turn to the right, walk up a hilly street, and you 're at the beginning of the fair. Just as at all others of its kind, there are flat-on-the-ground heaps, and barrows, and little shops; the difference here comes in the gayly striped awnings that keep out the blazing glare. We wandered up and down, picking up a Betty lamp and a few pieces of brass and iron. And I made a dreadful mistake which I shall forever regret: at one of the booths there was some interesting glass, among the pieces a flattish green vase, marked 'Ave Maria' in raised letters and priced ten pesetas. I wanted it, but I hated to get anything that had been used in a church, the result of a fiery sermon I once heard Bishop Brent preach upon the unforgivable sin of blasphemy. Yesterday, in the Archæological Museum, I saw a similar vase in the case of La Granja glass and learned that it was not ecclesiastical, but for use in private homes. So I might perfectly well have bought it without risking my soul.

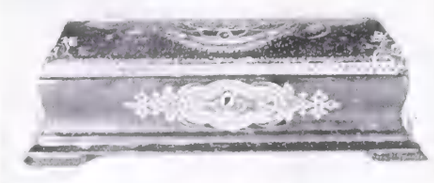
The *barracas* that run along Calle Ribera de Curtidores, the street that edges the Rastro, are happier hunting grounds, but much more expensive. I have two good addresses for you, though a third I will not give, for the man is a scamp. At one the proprietor was absent, and the little son, left in charge, could n't tell me the price of anything, so I missed getting a handsome large tray — a plain rim, but decorated all over — and a pretty silhouette frame patterned with mother-of-pearl sprigs. But at the second shop I bought a lovely papier-mâché box; for gloves, I suppose, since it is oblong, measuring eleven by five inches. The decoration is very pleasing: touches of gold, encrustations of nacre, and vivid notes of scarlet and green lacquer. Even the feet are gilded, and there is a brilliant arabesque inside the lid; certainly, next to Oriental lacquer, Spanish is the best I have ever seen. This box was twenty pesetas, and for fifteen more I bought a tray, a little one, the most engaging small tray in the world, I believe, and just the right size for cocktails. The pie-crust edge is lavishly beflowered with gilt blossoms and leaves, the centre shows a naïve design of an improbable bird and a nest of eggs as blue as the morning-glories (*Continued on page* 170)



AN ENGAGING SMALL TRAY *with inset bits of mother-of-pearl, bought at the Rastro*



PAPIER-MÂCHÉ HAND SCREENS, *charmingly gilded and with mother-of-pearl flowers*



A GLOVE BOX *of papier-mâché, lacquered and inlaid with vivid colors*

Fotografia Rodriguez



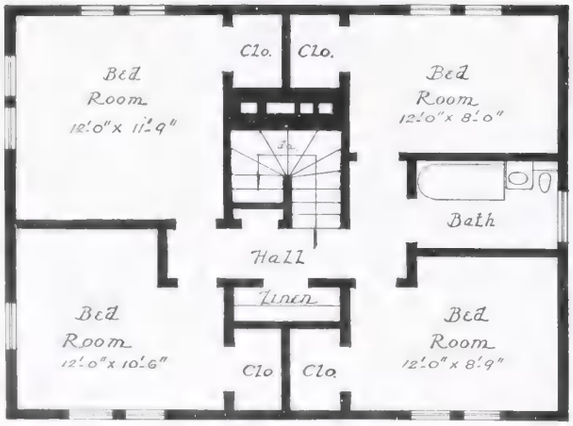
A CORNER *of the tiled patio in the home of Joanna the Mad*

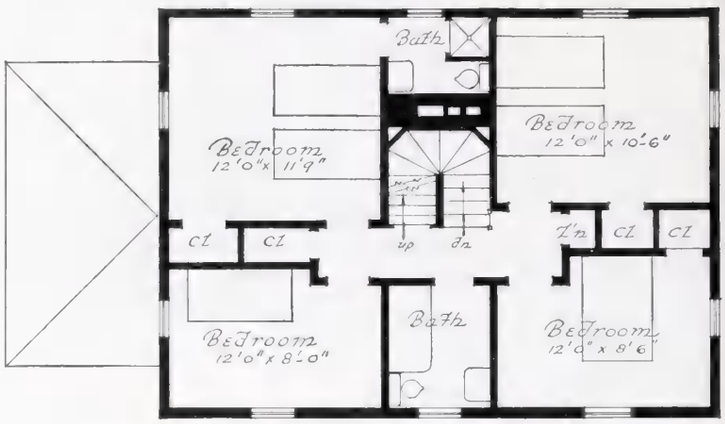
The House Beautiful, Yesterday and To-day

Three Houses published in the House Beautiful Twenty-five Years Ago are Remodeled according to Present-day Standards by Verna Cook Salomonsky, Architect



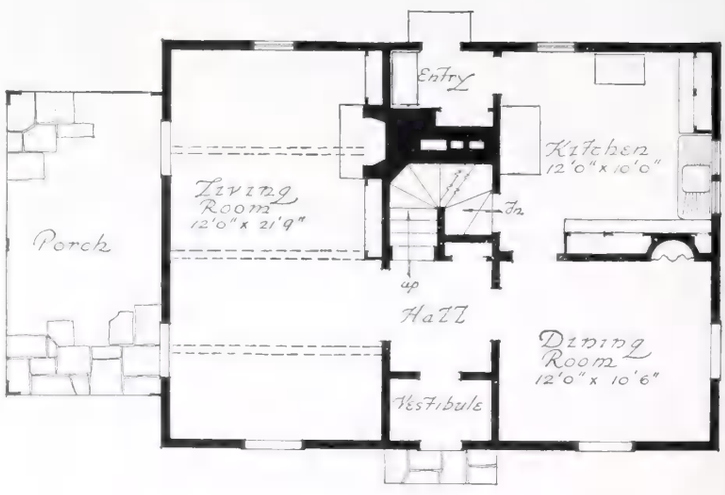
A SKETCH OF THE HOUSE AS IT WAS BUILT







FIRST AND SECOND FLOOR PLANS OF ORIGINAL HOUSE

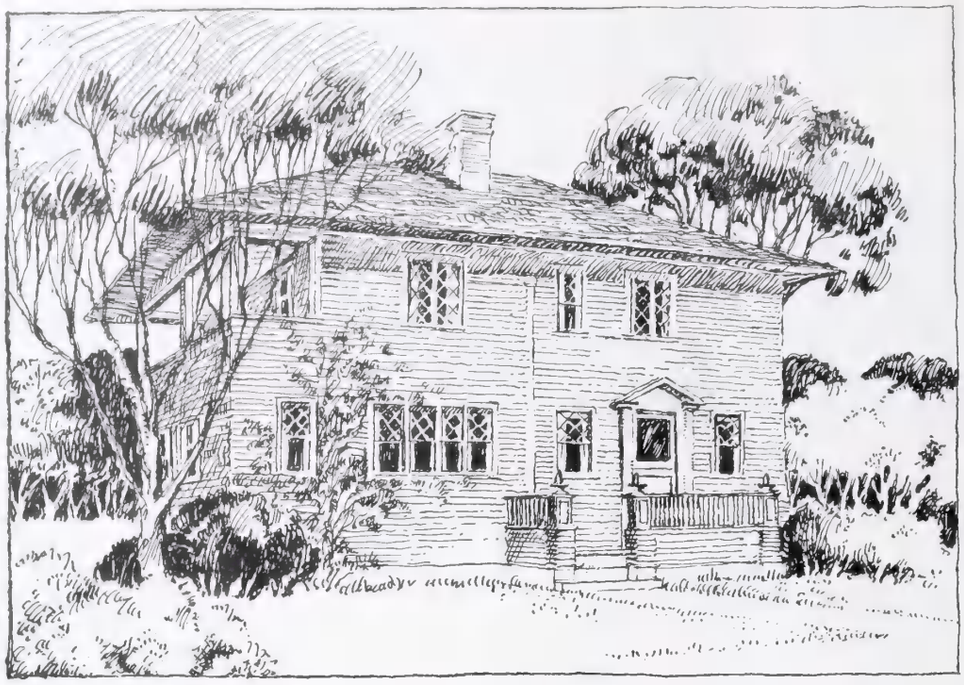


FIRST AND SECOND FLOOR PLANS OF HOUSE AS REMODELED

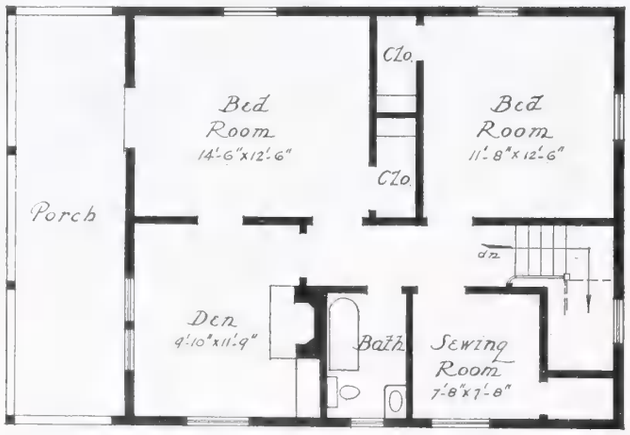


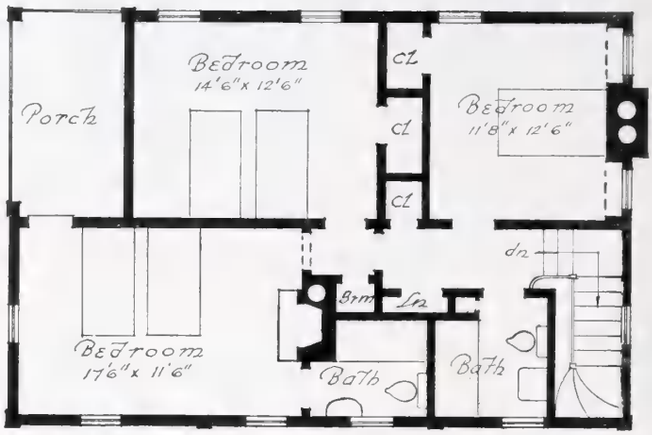
From Nondescript to Georgian

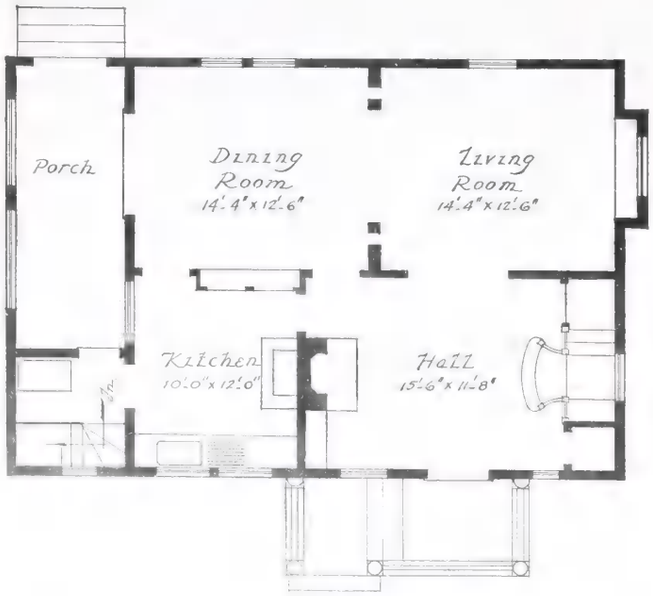
In remodeling *this house the mass of the building has not been changed, the single central chimney, the hip roof, and the outside walls being retained. The new appearance of the house is effected mostly by the removal of the overhanging cornice, by the greater regularity of window spacing and the addition of shutters, by the new front door, and by the substitution of stucco, with quoins at the corners, for the narrow clapboards. The addition of a porch with iron supports, and iron grilles on the living-room windows, are new details that add to the attractiveness of the house and help establish its character. In plan the old living-room and parlor are combined into one large room; the former pantry is converted into an entry, and a sink with double drainboard and cupboards are added to the kitchen. Upstairs the one large bath is replaced by two new ones, and new closets are added. It is interesting to note that in making this latter change only three inches are lost from one bedroom, for although the bedroom on the front left corner becomes smaller, the one at the rear right corner gains what this one lost*



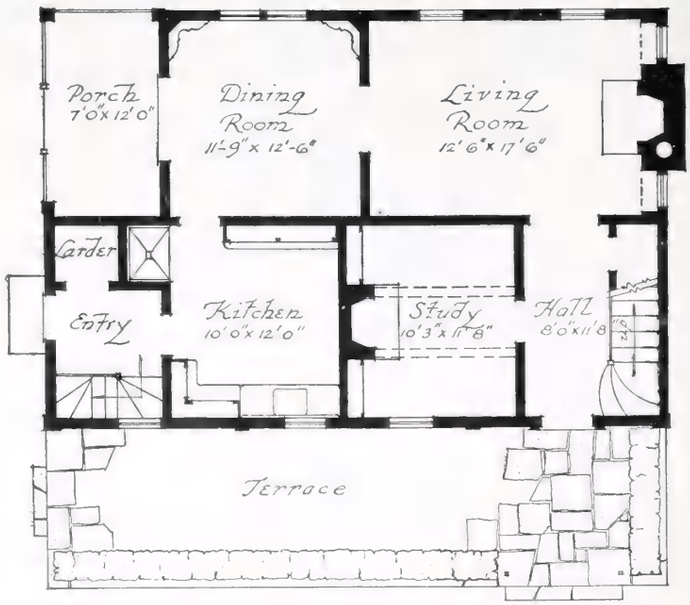
THE HOUSE AS IT WAS ORIGINALLY BUILT WITH OPEN PORCH AT ONE END







FIRST AND SECOND FLOOR PLAN OF ORIGINAL HOUSE

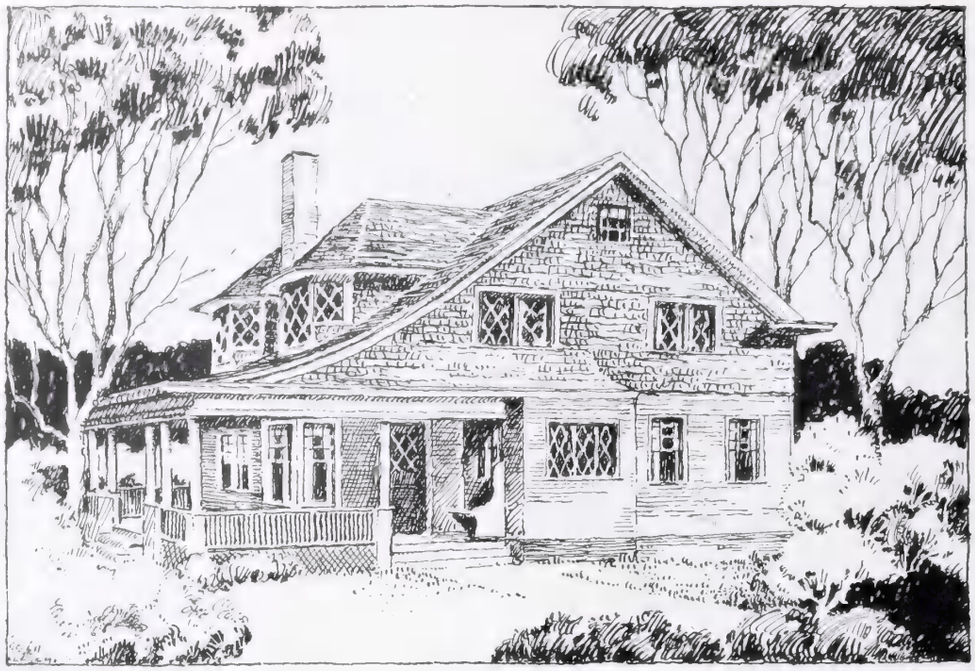


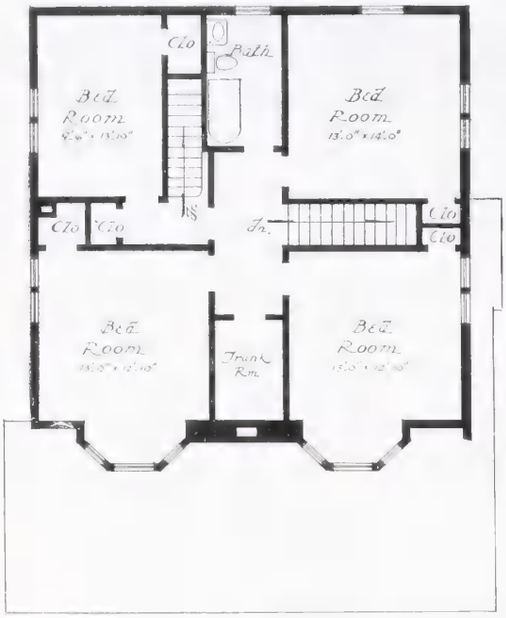
FIRST AND SECOND FLOOR PLAN OF REMODELED HOUSE



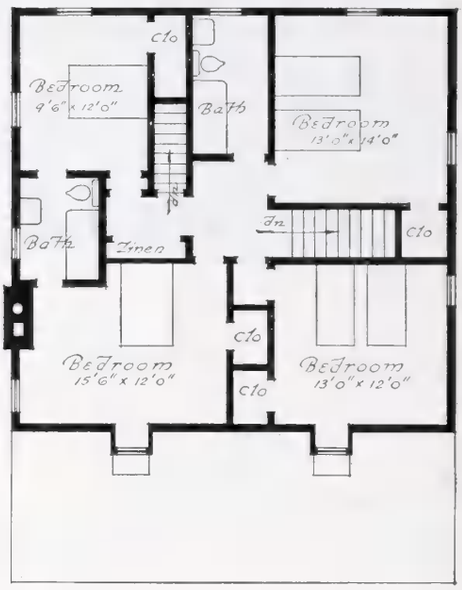
COLONIAL SUGGESTIVE OF CONNECTICUT

AGAIN THIS HOUSE *is made to conform more nearly to our present-day architectural standards by being given a tight cornice. The narrow clapboards of the original house are replaced by smooth siding with four pilasters, all painted white. The fenestration is changed to express the plan better, giving a real distinction to the house, and there is a new doorway. The grade is raised with a terrace carried across the front, and the end porch is reduced in size. The original plan had a large living hall typical of the period, a rather ornate stairway, and a large opening between dining-room and living-room. It had also a kitchen on the front of the house, a feature rather unusual for those days. In making this plan consonant with present-day ideas, the hall has been reduced in size, the additional space being thrown into a study; the stairway simplified; the entry enlarged to include an entrance directly from the outside, a larder, and a recess for the ice box which opens into the kitchen; a new chimney has been added to give a fireplace for the living-room, and the dining-room is reduced in size, with the living-room correspondingly larger. Upstairs a second bath takes the place of the sewing-room, and the original bath opens directly into the master's bedroom. This room replaces the den and embraces a portion of the porch*

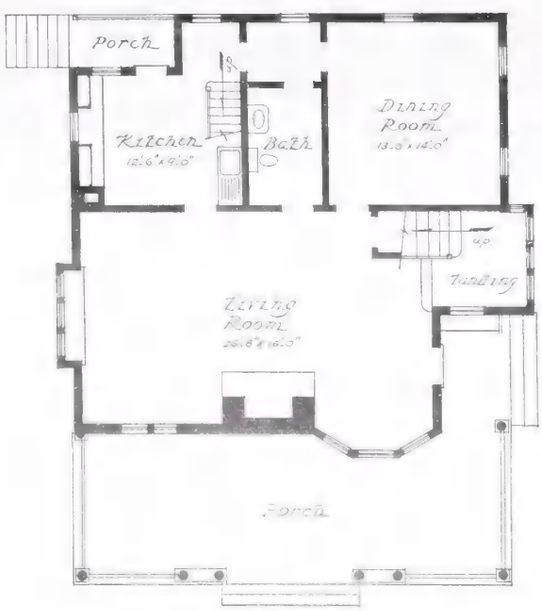




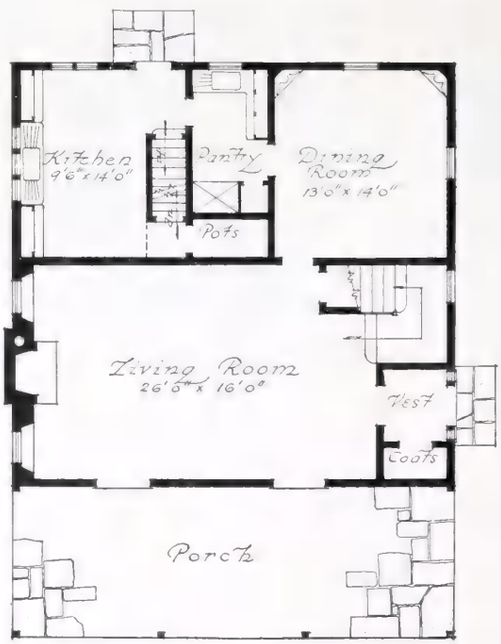
THIS HOUSE *was built as a summer cottage at the surprisingly low cost of $3000. All these sketches of original houses are of those which had actually been built*



FIRST AND SECOND FLOOR PLANS *(shown at left) of the original house*



FIRST AND SECOND FLOOR PLANS *(shown at right) of the remodeled house*





GIVEN THE CHARACTER OF DUTCH COLONIAL

THIS HOUSE *shows perhaps most plainly the change in taste during the last twenty-five years in the direction of simplicity. All these houses were built during the golden-oak period, when fussy ornament was much esteemed. In this house the long sloping line of the roof is retained, but an interesting change in direction is made by converting it to a gambrel roof. The walls are covered with shingles instead of clapboards and the dormers are changed to conform to the type of house, as is also the doorway. The fenestration is adapted to the new plan. In the revised plan a vestibule is added, although the stairway is retained; the position of the fireplace is changed, and a pantry and closet take the place of the first-floor bathroom. The kitchen is enlarged to include the rear porch, and the sink is moved from a dark corner to a position under the windows. Upstairs two bedrooms are enlarged to include the space occupied by the trunkroom, and a second bath is included, again without the sacrifice of any space in the bedrooms*

THE HOUSE OF TO-DAY

IV. Greater Progress has been Shown in its Equipment than in any other Feature

BY R. W. SEXTON

WE are accustomed to-day to the use of the word 'modern' as applied to design in connection with many phases of art, including architecture. Yet when we use it in reference to a house we mean one that is equipped with all the latest and most up-to-date conveniences and improvements rather than one whose design is a departure from precedent and tradition. This is probably so because domestic architecture, in this country, at least, has not as yet been very much affected by the modern movement. For, as I have pointed out in previous articles, the house which recalls in its design the character of some one of the old styles and periods is still very much in evidence, and all efforts that have been made to develop a 'modern house' have so far met with very little success. After all, this interpretation of the word is far more logical than its association with an architectural style. For, although many of our houses to-day follow very closely in both plan and design the lines of the houses of our ancestors, they are modern houses in the true sense of the word in that they are built by modern methods of construction and equipped with modern appliances in order to cater successfully to our modern needs and requirements.

It is true, too, that our needs and requirements — in other words, our methods of living — change far more than do our tastes in architectural and decorative design. And because of this fact, scientists and inventors have given much more thought to the development of the various equipment that enters into a house than they have to the creating of new building materials to replace stone, brick, and wood, by the use of which new ideas in house design might present themselves. New ideas in living can always be traced to changes in economic conditions. And as new economic problems arise, they demand an immediate solution. While we have seen so-called modern ideas in architecture incorporated into the design of our office buildings, our shops, and our factories, we still find that, with the introduction of various types of modern equipment and the slight changes in the plan which they have necessitated, the house which bears some period influence so far seems satisfactorily to serve our wants and meet our desires.



THIS *comfortable library illustrates the extensive use of lamps in connection with wall brackets which is a characteristic arrangement in the modern home. Willing, Sims & Talbutt, Architects*

Many of us can recall, although perhaps only vaguely, our childhood homes of the nineties. As we look back to those days now, we wonder how we put up with all their inconveniences. We remember their dimly lighted rooms, illuminated by gas jets and occasional kerosene lamps; the tin-lined bathtubs; the coal-burning kitchen ranges, and the necessity of heating on the stove all the hot water we used. We wonder how we ever were as healthy as we were with the unsanitary plumbing arrangements that then existed. Accepting the new conditions in a very matter-of-fact manner, we sometimes fail to realize what remarkable changes have been made in so short a time.

I do not intend to trace the origin of the various appliances with which our houses of to-day are equipped. But I think we may say that the harnessing of electricity has had more to do with the progress that has been made in this field during the last quarter-century than anything else. For the general use of electricity as a means of artificial illumination opened our eyes to many defects in the equipment of our houses that were not discernible in rooms dimly lighted by gas. Electric lights made us feel ashamed of dusty corners and smoked ceilings. Indirectly, electricity may even have brought about open plumbing. And then, in later years, when, after the World War, the housewife was confronted with the problem of keeping house herself, housekeeping became almost a pleasure instead of a drudgery with the aid of electric stoves, electric washing machines, electric dishwashers, and electric refrigerators. All these appliances were right in line with the campaign to clean up the house, inaugurated by the bringing of electricity within its walls.

Although I do not mean to imply that all the worth-while modern improvements are electrically operated, electricity was really responsible, indirectly again, for improvements in other fields, for it developed competition immediately, and competition always brings results that otherwise we should never attain. For some time, for example, we have enjoyed gas stoves, and they are to-day more generally used in houses because gas heat is more instantaneous than heat produced by electricity. But while we had always thought of gas as a means of producing light and heat, modern scientists have shown us in the gas refrigerator that gas can also make ice. So, to-day, the ice box as well as the coal scuttle is practically eliminated from the kitchen, and similarly has the coal bin vanished from the cellar of our modern houses. For furnaces that burn fuel oil and gas are in much greater demand to-day than those that burn coal.

This is especially true of the small compact house.

As we have seen the development of these various appliances that tend to make life more comfortable and more healthful, we have looked into other fields to find opportunities for improvement. And one result is the incinerator by which garbage and rubbish are disposed of without the old-fashioned and unsanitary garbage pail. Then, too, investigation proved that the hot air from steam-heating systems was too dry and was not at all conducive to good health. Manufacturers of oil burners set about to moisten the heat, with the result that, spurred on by competition, steam-heating manufacturers have introduced humidifiers into their systems with greatly improved results.

There is, too, a comparatively new method of heating available known as vapor heat. It is largely used in houses to-day because of the moisture which it contains. It may be obtained from heating units that burn either oil, gas, or coal. Frank Wells, Architect, of the firm of Arthur C. Holden and Associates, is in favor of hot air attached to a fan-blown system. Fans blow the warm air through ducts that are placed in the walls and open into the rooms near the floor, while a vacuum pulls the cold air out of the same rooms, cleans and humidifies it before heating it, and then blows it back into the various rooms as warm air. This system does not necessitate any particular type of fuel, as it may be attached to any heating unit.

Hot-water boilers are generally attached to the main heating unit, for in these days we are so accustomed to every convenience that we become irritable if we cannot draw hot water at any time of day or night. But modern inventors have taken care of every emergency that may arise, so that if we have installed a heating unit that allows no boiler attachment, it is only necessary to connect a small compact (*Continued on page* 176)

Photograph by George H. Van Anda



A RADIATOR *is cleverly concealed by this inviting window seat which is an attractive feature in the living-room of a house designed by Roger H. Bullard, Architect*



EVEN A MODERN LAVATORY *does not seem out of place in this up-to-date dressing-room designed by Peabody, Wilson & Brown, Architects*

Photographs by Charles Darling



A LUXURIANT FERNLEAF WILLOW *and slim cedar standing by the dull-blue iron entrance gates furnish an effective background for tall Artemisia, lavender Buddleia, and Stella sunflowers*

WHAT IS IN BLOOM IN THE AUGUST GARDEN?

This Garden in Concord, Massachusetts, offers many helpful Suggestions for the Midsummer Slump

BY FLORENCE TAFT EATON

AUGUST is the month when many gardeners feel least able to maintain the 'morale' of the garden, and so the flowers included for August bloom in this comparatively small but lovely garden may perhaps prove helpful and suggestive to other ardent horticulturalists who largely 'do their own work' among their flowers.

First of all, this garden is comparatively new. Great attention was paid to its design at the start, and its present beauty depends largely upon the success of this most important factor in garden making. The owner, Mrs. Horace Chenery, in this case was her own landscape gardener. She worked out her own design and made her own plans, and, during a good part of the season, qualifies as 'day laborer' with the part-time help of an interested and faithful Tony. The garden therefore shows what can be accomplished when an enthusiastic love for gardening and requisite knowledge and skill go hand in hand.

The planting was started on an arid stretch largely covered with witch grass, with no aid from environment except a background of evergreens and half a dozen picturesque old pear trees, the value of which as accessories was quickly recognized. Note, especially, the delightful suggestion of privacy and seclusion rather remarkably accomplished in a comparatively short time. There is also a feeling of space attained by making the design simple with wide borders, straight paths, and open lawn.

This garden was actually planned to give bloom throughout the entire season, but its August flower combinations will be especially emphasized in this article. The middle, and main, path has as its focus a round pool with congenial edging plants and surrounding path and beds, with an inviting shaded arbor just beyond. Last year the experiment was tried of painting the inside of the basin blue, which, repeating the blue of the iron entrance gates, proved effective and successful. All of the beds are edged with brick, on a level with the paths. In each of the eight corners of the beds surrounding the pool is a luxuriant clump of Hosta, its handsome leaves effective at all seasons and blooming in August. A ribbon of polemonium outlines edges between the Hostas. Although this blooms in the spring, it has lovely fernlike foliage ornamental through the summer, if clipped after blossoming time.

VARIOUS irises, both the dwarf and the graceful orientalis, forget-me-nots, violets, Heuchera, anemones, and the like surround the pool, and outside are set favorite phlox and other congenial perennials, — phlox Elizabeth Campbell (salmon-pink), the perennial buff foxglove (all-season bloomer), and *Campanula persicifolia grandiflora* (deep blue), — which make a lovely color combination, at its height in August.

A portion of the border of the central path is shown in one of the illustrations. This and the border opposite, similarly planted for balance, show an alyssum ribbon edge; but next season ageratum — Imperial Dwarf Blue — is to edge all of the central beds. This especial strain is very costly, but its marvelous color repays the expense; it is an all-season bloomer and lovely when picked.

August is the high tide of phlox, and many choice varieties are specialties of this garden. The invaluable Miss Lingard (white) blooms first; but if the central heads are cut out, it has a second blossoming in August, and lovely foliage always. Various pink phloxes — Elizabeth Campbell, Mme. Paul Dutrie, Enchantress — are seen in this border in congenial company with abundant *Veronica longifolia subsessilis* (lavender-blue, blooming in August), Platycodon (deep blue), and gypsophila. These, with calendula Meteor (lovely yellow marked with lemon), make an alluring August color combination of white, pink, lavender, purple, and buff.

Great attention is paid in this garden everywhere to congenial groupings of color in various perennials and annuals, and new experiments are continually being made along this line. A great deal of white is purposely included, and a luxuriant green background provides additional beauty and effectiveness.

The illustration of a portion of one of the outside borders shows the lovely feathery Artemisia (cream-white) occupying the background. Hollyhocks are its early neighbors, which, when cut back, still show occasional laterals of bloom. Joe-pye-weed (*Eupatorium purpureum*) is used abundantly next the Artemisia, with phlox Mrs. Milly van Hoboken and Mme. Paul Dutrie in front, the pinks of which blend well with Joe-pye-weed. *Eupatorium coelestinum* — a lovely feathery blue variety, blooming from August on — is another valuable addition to this border. This is especially attractive when picked. Other perennials in this bed are *Veronica virginica* (white, tall, stiff, and branching, like stately candelabra); Belladonna larkspur, and a lovely lavender variety which flowers three times during the summer; Thalictrum, lovely in any garden; various favorite varieties of phlox — Le Mahdi (pink, said to be one of Mrs. King's favorites) and Mme. Paul Dutrie (very light pink); also Lyme grass, used elsewhere in the garden with good effect, and the charming little Chinese Delphinium, Azure Fairy, which fills in delightfully.



Annuals are used in this border as fillers and color accents. They include dark purple larkspur, Newport Pink sweet-William (biennial) just behind the alyssum, and among these, to carry on the color through the season, are set plants of Eschscholtzia, Rosy Queen (two shades of rose). As this latter does not transplant well, a few seeds are tucked in wherever space allows — a clever device, as the sweet-William soon grows shabby. Just behind, zinnias, variety Exquisite (deep pink shading to light), continue the all-season color scheme. Light sulphur-yellow gladioli are set here and there. Purple single asters and Isabellina zinnias are also included.

One of the illustrations shows the entrance end of this same border. A luxuriant fernleaf willow furnishes an effective background for tall Artemisia, in front of which are the lovely lavender Buddleia and numerous Stella sunflowers, one of the specialties of the garden. These are used abundantly and only in the delicate primrose shades. Lavatera (pink) is also close by the Artemisia, in company with tall phlox, *Veronica longifolia subsessilis*, and Lyme grass. Dark purple petunias (Violet Queen) are used in all of the large flowerpots, and large clumps of *Sedum spectabile* (rosy pink) beside the picturesque dull-blue iron gates.

OTHER August-blooming perennials seen elsewhere in the garden are the Heleniums, various Rudbeckias, and Michaelmas-daisies — especially Maggie Perry, an early variety. *Gypsophila paniculata* is freely planted and makes an effective filler, being cleverly set among Oriental poppies and Delphinium to fill in when they die or are cut down; the double variety and the new Bristol Fairy are most ornamental. Favorite phloxes — beside those mentioned — are Aurora Borealis (pink), Enchantress (salmon-pink), Mrs. Jenkins (white), and Royal Purple. A great many columbines (long-spurred hybrids used entirely) are freely set, and bloom delicately through August, supplying lightness to the more stolid perennials. A favorite light yellow is stressed.

Lilies are a very ornamental flower in any garden. These here used for late bloom are the regale, speciosum (white, crimson-spotted), henryi (yellow), auratum, and others. Candidum is used for earlier bloom. Annual Anchusa, (*Continued on page* 188)

A PORTION OF THE CENTRAL PATH *which shows an alyssum ribbon edge (above)*



SEVERAL OLD PEAR TREES *and excellent planting help to give this comparatively new garden an unusual effect of privacy and seclusion*



THE CHILDREN'S PLAY GARDEN

BY MARJORIE SELDEN

THE children were to have a garden. Their parents came to see me and asked if I would build it for them. They had no time to bother with details, but said I could see the children if I liked. I saw the children, many times I saw them, and we planned and replanned. Now all is arranged and soon work will start.

The garden will be on the far side of the beech wood, for here, even if you take the deepest breath and call with all your might, not a sound can be heard back at the house. The path leading there will go by roundabout ways, thus making it seem quite a journey. Of course, if you are in a great hurry, you can take the short cuts between the bends and get there much more quickly.

Till the path reaches the wood it is wide and inviting, but then it becomes narrow and twisting, with many obstacles along the way to discourage the grown-ups. Prickly junipers pull little runs in silk stockings; low-growing branches push off hats and catch ladies' hair; tickling spider webs brush tall people's faces. These difficulties do not bother the owners of the garden, as they have planned little secret ways around them.

About halfway down the wood path there will be a comfortable full-sized bench; beyond this the path is deep in sand. The children love the sand, as it makes delightful little mounds under their feet and wiggles up pleasantly between their toes, but the older people do not fare so well, and, remembering the comfortable-looking bench, turn back to empty their shoes. Then the visit to the garden is postponed till another day.

At the entrance of the play garden is a thick oak gate, heavily studded with copper nails. Several of these nails pull out, leaving peek holes through which you can cautiously survey the garden before entering. An impressive iron knocker is fastened on the lower part of the gate, so newcomers can announce their arrival. The gate is opened by pulling on a rawhide thong, and after entering you can slam the door as hard as you like, and it will close with a mighty bang.

A DOUBLE hedge completely surrounds the garden. The hedges stand a few feet apart and a little hidden path goes between them. The only apparent entrance to this path is beside the gate, but many openings are known to those who play in the garden, and when danger threatens it is easy to slip into the dim, protecting shelter of the hedge. Down the centre of the enclosure stretches smooth green turf. Here one can run and run, in a serious, determined way, and no one will question the reason. Here also on sunny days one can lie and dream dreams.

East of the gate is a boat pool. The shores of the pool are irregular with many small bays and peninsulas. On one side there is a sand beach, and opposite rises quite a steep little cliff. On this stands a lighthouse to warn the boats away from the dangerous reef at the foot of the cliff. Probably the boats will often fail to see the protecting rays from the lighthouse, and only the women and children will be saved from the sinking ship, or perhaps the coast guards will do noble work and carry all to safety except the captain, who of course must go down with his vessel. In the pool is a smooth rock island big enough to stand on, and within jumping distance of the shore. When wet the island is very slippery and you may fall in when jumping, which probably would be a great pity.

Beyond the boat pool and close by the hedge is a turtle pond. This is small and quite scummy. The sides are built high so the pets cannot escape. A few lily pads offer seats for the bullfrogs, and an old water-soaked log is occupied by turtles on sunny days. There are many polliwogs in all stages of development swimming around, and a few tiny bullheads with long feelers can be seen low down among the weeds. If you poke the green slime around (*Continued on page* 180)

A Garden Constructed before the House

Formerly the Estate of Ethan Allen in North Andover, Massachusetts, now owned by Russell Tyson

FLETCHER STEELE, LANDSCAPE ARCHITECT

Photographs by Paul J. Weber

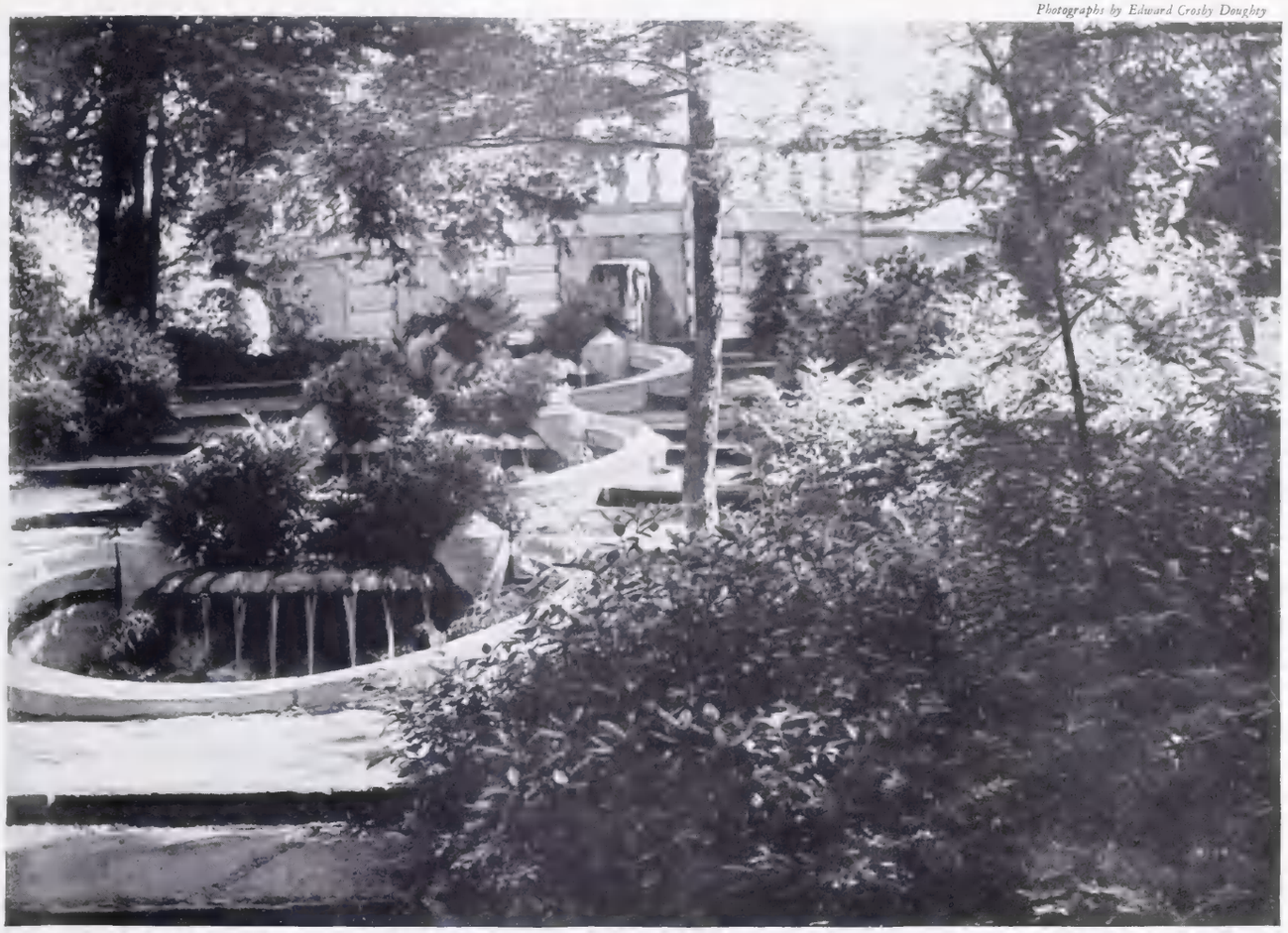


MARKING THE ENTRANCE *to the bowling green is an unusually fine eighteenth-century lead Diana which had strange adventures in being transported to this country. Her journey, which was during the war, was interrupted by a German submarine, which sent her to the bottom. Later she was rescued and returned to England, and finally reached this country, actually with a lovelier patina than ever, due undoubtedly to her long sea bath*



SURROUNDING THE CIRCULAR POOL *is a balustrade of concrete whose balusters were made in five different moulds to avoid the banality of mechanical perfection. Leading from the upper platform are ramps following the concrete retaining wall and leading to the walk which follows the lake. The detail of this feature is large in scale in the manner of the Italian baroque and as befits garden work*

Photographs by Edward Crosby Doughty



THE OVERFLOW *from the large pool runs through a wall fountain and channel in the walk to small cascades and pools, finally disappearing in the lake. Following these cascades the ramp continues down to the path bordering the lake*



THE LARGE PINE *at the right marks the entrance of the drive into the court. There is a companion pine on the other side, and the necessary retention of these veteran trees determined the location of the drive, which runs through woodlands and for a distance parallels a golf course before reaching the court. The house, designed by Andrew J. Hepburn, Architect, forms three sides of a square, with the main house on the left, the garage — entered from below, with guestrooms overhead — on the right, and with service portion forming the connecting wing*





LEADING FROM THE LOGGIA *of the house is this bowling green terminating in a pool in the centre of which is a mighty waterspout. Beyond are old hemlocks which border the lake below. The green is sunk between deep concrete curbs which hold the balls on the green and give a neat edge to the beds. In these beds are rhododendrons graded from pinks and reds near the house to violet and purple in the distance. This grading of color increases the apparent length of the green, as does the shortening of the arborvitæ hedge as it recedes*

IN THE BEDS *also are quantities of such low-growing broad-leaved evergreens as evergreen candytuft, bearberry, myrtle, English ivy, and box sandmyrtle, as well as coralbells and speciosum lilies, making a good year-round bed*

'Hal's Cottage' in Chelsea

One of the Oldest Remaining Landmarks in that Romantic Riverside Area of London which was Once the Home of so Many Famous Men and Women

BY

KATHRINE MORRISON

Photographs by Author





THIS OLD COTTAGE *in Chelsea shown in the illustration above has been known for over a century as 'King Henry the Eighth's Hunting Lodge'*

THE ENTRANCE *to two studios which have been built beside 'Hal's Cottage'*

WHEN one of the big newspapers started a competition some years ago for the most picturesque and interesting of London's landmarks, the prize was awarded to the man who submitted a photograph of the cottage which is the subject of this article. For nearly a century it has been known as 'King Henry the Eighth's Hunting Lodge.' What grounds there are for such a description — the name being out of all proportion to the modest character of the habitation — no one seems able to explain with certainty.

The Cromwellian type of roof implies rather definitely construction during the seventeenth century. And there is no record that Henry the Eighth owned a hunting box in the neighborhood. But he did build a very fine manor house (called Chelsea Place) on the banks of the Thames close by. It is therefore just possible that one of the entrance lodges to this manor house stood on the spot now occupied by this unpretentious homestead still linked with his name.

When its recent owners, Mr. and Mrs. Charles D. Ward, bought the property and undertook its restoration shortly before the war, they made a compromise between stern fact and romantic legend by calling it 'Hal's Cottage.' Their ownership marked a decided change in its fortunes. For fifty years it had been the home of humble day laborers who paid a weekly rental of one dollar for it! At the back was a small plot of ground planted in a strictly utilitarian way with vegetables.

The creation of the unusual garden which so greatly adds to the charm of the place meant the purchase of an adjacent lot. Part of this lot was used as an extension of the grounds and part for the erection of two large studios which immediately adjoin the cottage. The entrance to them is pictured in one of the illustrations.

The cottage itself must have been well built originally, for it needed little done to it in the way of remodeling. Concrete floors were put in as an extra precaution against dampness. But all that makes for a true cottage atmosphere — raftered ceilings, open fireplaces, and small window openings — was left intact. If you stepped into its low rooms, you would imagine yourself in some old-world village rather than in the heart of London with the vibration of constant traffic only a stone's throw away.

Before the restoration all the windows on one side of the cottage were bricked up. This was done to ensure the privacy of the large garden next door. The man who owned this garden also owned Hal's Cottage, so there was nothing to prevent his cutting off the outlook, if he wished. And yet to many people a glimpse into this forbidden area would have been highly interesting, for the vast garden was a decidedly intriguing spot — to say nothing of the two houses built within its confines. The story of this domain next door is worth relating, as the fate of Hal's Cottage has been so intimately bound up with it. Also it is one of the romances of Chelsea.

The large garden belonged to Cheyne House, part of which dated from the Tudor period and part from the time of Wren. In fact its seventeenth-century roof was very like that of Hal's Cottage, which makes one think that they may have been contemporaneous. Until its demolition in 1915, this historic old home was one of the most beau-



THE GARDEN, *very unlike the usual London back yard, has a distinctly rural flavor. The studio entrance owes its charm to its planting, the masonry of the tiny forecourt, and the stone seat against one wall guarded by a tall tree*

there was an abundance) must have been very impressive indeed.

When the owner died several years ago, it was found necessary to pull down Cheyne House. It had become so dilapidated through long neglect that surveyors only dared enter it with the greatest caution. After one visit of inspection, the piano in the drawing-room fell through the ceiling to the floor underneath. Later the fantastic Mystery House was also demolished and the fine garden was cut up into building lots. One of these was sold along with the Hal's Cottage plot. And, as previously mentioned, this has been incorporated into its present garden.

Long before the grounds of Cheyne House were divided into building lots, excavations there had disclosed the opening to a subterranean passage which was supposed to lead to Kensington Palace. Also many interesting remains of pottery kilns were found. This is not surprising, because at one time all this land was leased to Josiah Wedgwood. For years he conducted part of his business in London, and Hal's Cottage probably housed some of his workmen.[1] It was from this Chelsea factory that he produced in 1773 the famous dinner set for the Russian Empress of over one thousand pieces — each painted

[1] According to Reginald Blunt's *Wonderful Village*

tiful and characteristic period houses in Chelsea.

The story goes that many years ago Cheyne House was made ready to receive a new mistress. All was in readiness for the wedding guests. Even the wedding breakfast was laid in the dining-room. But for some reason the bride failed to appear. The bridegroom then gave orders that nothing was to be touched. The dining table was left just as it was and the windows of the house were boarded up.

Some time afterward its owner built another house at the far end of the garden. It was a strange structure which he called 'Renaissance du Château de Savenay.'

The writer remembers seeing this pseudo-château on her first visit through Chelsea's byways. It stood at the end of a narrow street and at dusk presented a picture of indescribable mystery and gloom. Odd statues peered over the top of the high boundary wall. The architecture showed that the house was not particularly old, yet its neglected appearance and its extraordinary statuary excrescences gave it an air of decrepitude and decay. No wonder people described it as 'Chelsea's Mystery House'!

The owner of these two curious dwellings lived to a great age. No one seems to know whether he ever took up his abode in the Château de Savenay or not. Sometimes, however, parties were held in the grounds, and they must have been elaborate affairs. Thousands of potted plants and flowers were specially brought from Covent Garden Market and were set out in the garden. The effect of these among the statuary (of which





THIS INVITING HOMEMADE GARDEN SEAT *of concrete breaks the line of the long pathway that skirts the boundary wall*

with a different view of British scenery.

What adds enormously to the interest of this cottage — quite apart from its own immediate history and environment — is the wealth of historical associations with which it is surrounded on all sides.

To the superficial observer Chelsea's chief attraction is its artistic atmosphere. It is London's nearest approach to a Latin Quarter. It boasts a larger population of artists than any other part of the metropolis. And this population is not merely a mushroom growth. It dates from the time when Rossetti and the pre-Raphaelites identified themselves with its quaint streets and its delightful riverside. Later Edwin Abbey, Whistler, and Sargent lived there.

But to the lover of the past Chelsea is a treasure-trove of memories — some dim because seen across a perspective of many centuries, some sharply etched, because more recent. Artists are only a small part of that vast company conjured up by Chelsea's old streets and houses.

Some of these illustrious folk have left no visible reminders. Henry the Eighth's manor house, Chelsea Place, where Catharine Parr spent her widowhood and where Queen Elizabeth played as a girl, was destroyed long ago. But its site has not been desecrated. On it has arisen a row of beautiful early Georgian houses which in their turn became the homes of many famous people, among them George Eliot. Other literary lights which brightened many a page of Chelsea's history are Smollett, Charles Kingsley, De Quincey, and Carlyle.

Of them all Carlyle has left the most lasting mark. His house, close by Hal's Cottage, was the rendezvous of all the celebrities of his time and is now preserved as a museum.

A few doors away William de Morgan set up his pottery works in a fine old Georgian house (which has since been pulled down) and made a name as a potter long before he gained his world-wide reputation as a novelist.

'I will tell you one thing that struck me very forcibly in London and that was the existence of small quasi-villages in its very midst. Look at Chelsea, for instance. . . . It is a little dimple in a great whirlpool,' wrote Oliver Wendell Holmes many years ago. It is such landmarks as Henry the Eighth's Hunting Lodge (to give it its legendary title) that help to preserve this village atmosphere in the midst of modern sophisticated London.

Although the ruthless hand of the housebreaker has luckily spared many other old cottages in Chelsea, none of these can boast of such a charming garden as the one which lies behind Hal's Cottage. Its creation is of course quite recent. When the Wards took possession, they changed the little kitchen plot into a flower garden and set to work to transform the other half (once a portion of the Cheyne House grounds). This added portion was hardly better than a wilderness, owing to its long neglect.

All sorts of interesting things came to light as the undergrowth was cleared away. There were bits of statuary, among other things. The chief discovery was an old wellhead which had been completely hidden under a tangle of bushes. It may be seen from the window of one of the studios. Between it and the house is a sunken area containing a decorative fishpond.

What helps to link up the two halves of the garden is a pathway running along a boundary wall. To one side is a wide border of mauve irises. At each end is a circular seat which has been made in the angle of two walls. This circular shape is not only the most attractive treatment for such a corner seat, but it allows a planting of lavender, lad's love, and other fragrant shrubs behind the curve at the back.

The long line of this boundary path is broken midway by another low seat. Here the pathway has been formed into a bay, accentuating the importance of this central seat. It overlooks another path which runs at right angles to the entrance of the studios. Seated there, one has an admirable view of the whole garden. Quite recently Hal's Cottage has changed owners again. It is now the home of a nursery school called the Chelsea Open Air Nursery School.

In the Vernacular of the Southwest

A Regional Architecture that is consistent in character because perfectly adapted to local Conditions

Photographs by Clara E. Sipprell



This house *belonging to Mr. Gerald Cassidy, painter, incorporates many old beams with carved ends, and other old woodwork discarded from an early church in Santa Fe. In the entrance hall is an altarpiece taken from the same church, showing typical carving and painting. The corner fireplace is characteristic, being almost invariably found in these houses*







THE ILLUSTRATION ABOVE *shows the long gallery in the house of Sheldon Parsons, also a painter residing in Santa Fe. The unaffected simplicity of this porch, with tinted walls and plain posts and beams characteristic of the early Spanish ranch houses, makes this one of the most delightful of the Santa Fe houses. Below is a corner fireplace in the same house. This illustration demonstrates the use of the wing wall, which makes the fireplace a corner one even when it occurs in the centre of the wall*

THE STAIRWAY ABOVE *in the house of Mr. and Mrs. Samuel Hamilton has an old wooden balustrade with handsomely turned balusters. Notice, too, the old Mexican chair*



BURLINGAME







THICK ADOBE WALLS *carried up beyond the flat roofs, projecting vegas or beams, and small windows are characteristic of these Southwestern houses, as are the heavy studded door and narrow arched opening seen in the interior views. As these walls are plastered both inside and out with adobe spread on by hand, the irregularities and uneven lines are easily accounted for. These views are all of the house of Mr. and Mrs. Samuel Hamilton*

GARDEN-MAKING STEP BY STEP

VI. Annuals, used either alone or in the Perennial Garden

BY DOROTHY M-P. CLOUD

THERE is no doubt that many of the annuals give a longer period of bloom than do most of the perennials, some of them flowering on until frost, being generous in the extreme in throwing blooms for the pleasure of those who have toiled in bringing them to perfection.

The inestimable value of interspersing annuals among the perennials whose flowers have come and gone has been well proved, as it is possible in this way to prolong the colorful effect of many spots which would otherwise be uninteresting before the summer is far spent. A few gardeners fill the beds with annuals only, reserving every inch of space for these floriferous plants.

Annuals, like perennials, require much attention; in fact, the more they are given the more they will give in return. If the garden is to be planted in annuals only, it will benefit by generous feeding every year, given by spreading over the beds a top-dressing of well-rotted cow manure in spring. This is spaded under and the beds are well raked, when all is in readiness for the voracious appetites of these ambitious growers.

It is well to live one year ahead in planning for the annual effect, as some of the beds should be started at the crack of the dawn of spring. Hotbeds are well-nigh indispensable in making an early beginning for the early bloomers, and for those that take a long time to come into flower.

THE hotbed may be made up the middle of February to be ready for use the first of March. At this time snapdragons and Vincas may be sown. Heliotrope, although a tender perennial, is treated as an annual for garden use, and with the other slow-comers must, too, be started early. When the seedlings begin to grow, the first leaves to develop are the cotyledons or seed leaves; the next to appear are the true leaves which characterize the plant. When these have grown sufficiently the young plants are ready to be transplanted into another frame, pricking them out to stand from four to six inches apart. In this way stocky little plants will develop. When they have acquired very definite growth they can be set out in the garden.

When the seeds are started in the open, a plot of ground should be chosen that is in full sunshine, and if possible a spot protected from the prevailing winds. Well-rotted manure should be spread over it, covering the soil from sight, and should then be spaded under and raked into a very fine tilth.

The depth to plant depends upon the size of the seeds and whether they are started under glass or in the open. Under glass they can be sown very shallow, the finer seeds,



such as snapdragon, being scarcely covered from sight, while the larger ones, such as zinnias, may be sown in a depression which, when filled in with soil, will keep the seeds from washing to the surface. Out of doors they must all be sown a little deeper, to try to prevent loss from the washing of heavy rains, and as a protection from the colder days of spring.

ANNUALS fall under three groups: namely, hardy, half-hardy, and tender. The time and place to sow vary according to their classification. The hardy ones may be sown in the open when the trees begin to leaf out, or, if earlier results are desired, they may be started in frames in March. The half-hardy plants should not be started until May 1 or May 15, according to the weather. This usually means a late beginning, and such seeds, together with the tender varieties, are preferably sown under glass earlier in the season. In hotbeds or in cold frames careful ventilation should be given, the amount differing with the temperature outside. As soon as a mild temperature is established out of doors, the sash should be entirely removed in order to prevent the plants from becoming spindly.

As in the case of perennials, the seeds require careful watering, using a fine rose on the watering can. They should be shaded if possible until they begin to germinate. A suitable shade to provide is a light cheesecloth sash, or a newspaper spread singly over the glass sash and weighted down. In the case of seeds sown out of doors the cheesecloth sash can be supported by four stout stakes. Frequently no shade is used, but as it hastens germination it is well worth while to provide it. After the first transplanting of young seedlings has been accomplished it is essential to give shade for the first few days, until the little plants are able to hold up their heads again after the shock of being moved.

The hardy seeds of sweet peas are sometimes sown in the autumn out of doors; they are mulched for the winter and in this way are ready to grow with the earliest days of spring. Ordinarily, however, they are sown the end of March or first of April. In order to procure the best results a trench is dug one foot deep, or deeper if possible, into which is placed a generous layer of well-rotted cow manure, and the excavation is then filled up with a rich topsoil, or even parts of topsoil and compost. It is advisable to prepare the ground for the sweet peas in the autumn, as this will often be the means of an earlier start. When this is done bone meal may be incorporated in the soil at the rate of one pound to every six feet of trench. As sweet peas have an antipathy for acid ground, it is well to give the bed a top-dressing of slaked lime in the fall. When the trench is completed a support should be run down the length of the row. This may be made of tall, branching twigs, or of chicken wire supported at every few feet with a stake.

The actual sowing of sweet peas is more exacting than that of most seeds. It is an excellent practice to treat the seeds with the Mulford Culture for Sweet Peas according to the directions on the container. A depression is then made in the trench seven inches deep; the seeds are dropped into this and are covered with one inch of soil. As they push through the soil a little more earth is added, and this process continues each time the growth appears, until the trench becomes level with the surface of the ground.

When the plants are about two or three inches high they should be thinned out so that they will stand an inch apart. Probably the chief problem in growing sweet peas in many sections of our country is the heat, which sometimes is too great for them, often burning the vines prematurely, or stunting the growth. In two ways these difficulties can be partly obviated: first by giving water generously, and still more water; and secondly by sowing a double row of seeds, one each side of the wire support, making the rows six or eight inches apart, which thus serve to shade each other. Feeding the vines once a week with a mixture of one part liquid cow manure to two parts water will add substantially to the results.

NASTURTIUMS should be sown in a furrow about half an inch deep, the seeds dropped one inch apart down the row. The plants are particularly demanding about having their flowers picked regularly; otherwise their nature, which is especially generous in providing blooms, will become much less active in that direction.

Sweet alyssum will grow much more happily if a little sand is broadcast over the soil before the seed (*Continued on page* 184)

An Old-Fashioned Kitchen Replanned

The Well-Arranged Kitchen of To-day shows up the Inadequate Workroom of a Few Decades Ago

BY ELEANOR P. RAND

DISCOURAGED owners of big old-fashioned kitchens may perhaps find suggestions in this remodeled service ell in the house of Dr. J. Herbert Young, in Newton, Massachusetts. Suburban houses like this have afforded the peace and dignity of ample space, and because of desirable environment and near-by friends and schools, and the comparatively small investment entailed, they have made satisfactory homes; but, oh, the weary housekeepers who have had to try to keep servants content, service efficient, and the house atmosphere hospitable and happy in spite of irritating inconveniences! If you are so handicapped, analyze your service arrangements by these simple general principles. Perhaps they may help you to plan improvements.

These principles apply to the use of space, the arrangement of equipment, and surface treatments. They involve not only efficiency, but the qualities of comfort and pleasure too often neglected in the modern laboratory kitchen. Supposing you check up by following operations in this logical fashion. How are your deliveries received? Does the delivery boy have to interrupt the cook by depositing his packages on the work table because there is no other place? Does the cook, to put them away, have to carry them to an ice box in the back entry, to a store pantry across the kitchen, and a storeroom in the cellar? Then, when she needs her supplies, does she have to assemble them again for each meal from as many distant places? Has she an unnecessary distance in serving so that you are annoyed by food arriving at meals not hot, and with delays, and with kitchen smells attending? Is cleaning up a lengthy business because of distances and spaces? Has she a place to sit comfortably for her own meals? And, work done, can she with self-respect receive her friends, or must she always go out for recreation? Probably her content and your satisfaction with her services depend on these answers.

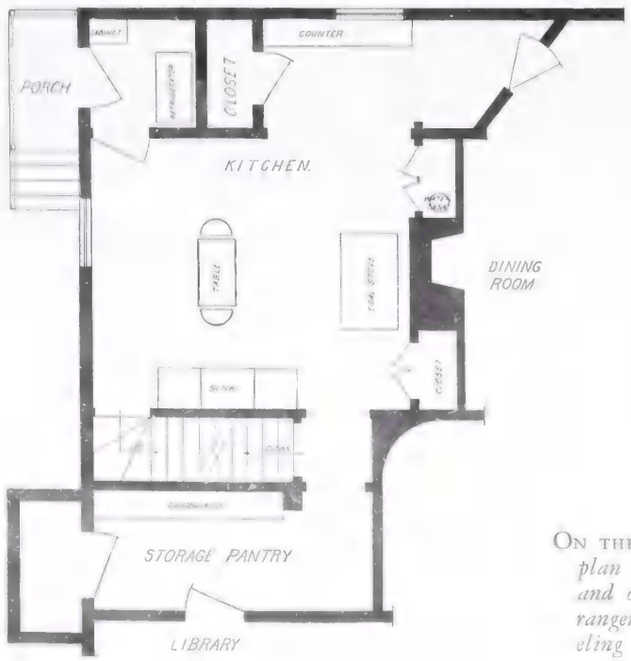
These owners, in planning to remodel their home, began significantly at the heart of the trouble, in doctor fashion. As in many town and suburban houses built when the cost of space was not so considerable as now, and service not so measured, the kitchen was too big. It had high ceilings and large floor spaces. Deliveries were made to the work table. Storage was scattered between a back-entry ice box, a pantry across the kitchen, and a full-length closet, with a few widely spaced shelves by the dining-room door, beside the counter used for mixing and serving. A coal stove, winter and summer, served for cooking and heating. The hot-water tank, heated by the range, shared the broom closet near by. Exposed pipes for plumbing decorated the ceiling. The wood floor had to be scrubbed. The only sink for dishwashing was as far as possible from the dining-room and mixing counter. There was no service pantry to prevent the intrusion of kitchen noise and smells into the dining-room. The storage not only of supplies but of equipment was unsatisfactory. All utensils must be kept in the second full-length closet beside the stove, with deep, far-apart shelves, or in the store pantry, so inconvenient that it was used only to store seldom-used china. There were no drawers or cupboards under sink or counter. Here was plenty of space, but it was not well planned. The room was big, bare, drab, and inconvenient.

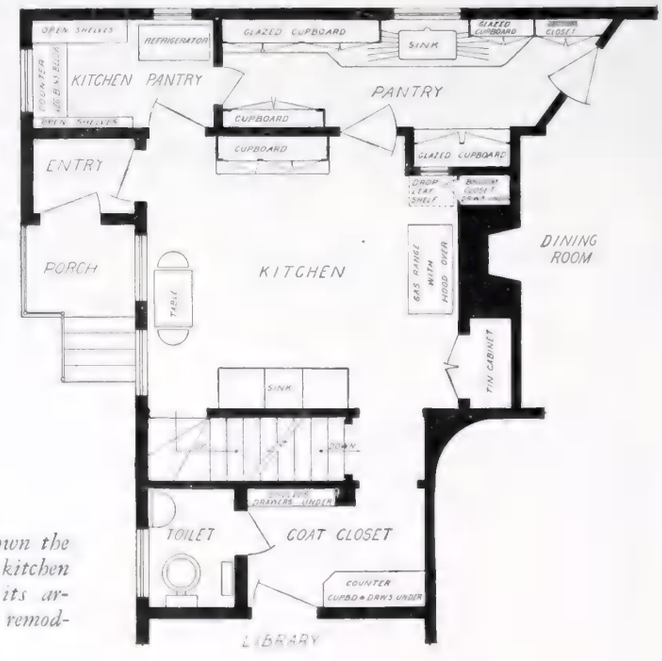
After the obvious first steps of moving the hot-water tank to the basement and heating it there, replacing the coal range, dirty and variable,

Photographs by Paul J. Weber



THE FIRST STEP *taken in renovating this kitchen was the replacement of the coal range by a clean gas stove*





ON THE LEFT *is shown the plan of the old kitchen and on the right its arrangement after the remodeling was done*

with a clean gas stove with controlled heat, and a radiator, there came the question how to use the space to provide separated, logical, adequate arrangements for service operations. The shape of the kitchen begged for a service-pantry division. What had been not only the serving counter, but the cook's mixing counter, by the dining-room door, and in full sight from the dining-room should the door be opened, gave place to a Monel-metal pantry sink with a single swinging faucet and ample counters on each side. Above are china cupboards behind glass doors, and, still higher, storage cupboards for the seldom-used things. Beneath the counter are drawers for silver, dish towels, aprons, and silver-cleaning supplies; below them more cupboards. A much-needed closet for cleaner, dusters, and dust mop has filled the shallow space available by the dining-room door. On the wall forming the new partition was built a deep closet for serving dishes, with a slide opening from a drop-leaf shelf adjoining the range on to an adequate serving counter. The cupboards below have racks for platters and trays. A shallow china closet with shelves carefully spaced occupies the rest of the partition wall beyond the door to the kitchen. The supply-closet space was thrown into the old back entry and the whole made into a store pantry lined with open shelves, the old door remaining to give access to the refrigerator from the serving pantry.



THE KEY *to the rearrangement is the built-in cooking cabinet, so placed that the refrigerator and pantry supplies are but a few steps away*



THE DOUBLE WINDOW *with its fresh curtains offers a pleasant place for the maids' dining table*

The old store pantry between the kitchen and library was made into an extremely ample and useful coatroom with lavatory adjoining. Tennis rackets, golf sticks, rain coats, umbrellas — all the occasionally used articles that crowd a coat closet here find a place. And the actual addition of space to the whole service wing has amounted only to that required for a sheltered back entry.

For the kitchen the positions of stove and sink were fixed. The key to the rearrangement is the built-in cooking cabinet on the pantry partition wall, so placed that the refrigerator and pantry supplies are but a few steps to the left, and so planned that most cooking supplies are within reach. Above in the cupboard are mixing bowls and baking utensils, as well as package supplies. A rack inside the left door holds spices and seasonings. In drawers below the counter mixing tools are laid. Removable heavy tin containers, fitted with hinged covers, are fixed to the inside of doors below on each side, for flour and sugar. They are accessible, dirt- and vermin-proof, and cleanable. The stove and serving shelf are at the right.

The tin closet between stove and sink has an interesting and practical division of space. The upper cabinet, divided at forty-eight inches from the floor, offers easily reached shelves for meat and vegetable pots and pans used at the sink. Four drawers below are designed for the tools necessary for preparing and serving meats and vegetables, for dish towels, and for holders and aprons. Below is a compartment for dish pans and ice-cream freezer. The soapstone sink and drainboards are unchanged, except for being raised to the comfortable height of thirty-six inches and being provided underneath with a sliding rack for dish towels. There is a similar towel rack under the serving-pantry sink.

In the kitchen a second window was cut to let the south sun flood the room. A hood with ventilating flue was installed over the range to take care of cooking smells and fumes, since there is not cross-ventilation to clear the pocket of air in a high-ceilinged room. This big double window offers a pleasant place for the maids' dining table, the drop leaf extending over an ample radiator. An electric light over this table makes this a comfortable place to sit, not only for meals, but for reading, work, or games.

As always, the great transformation was accomplished by final surface treatment. The walls radiate sunshine and cheer from a pale primrose-yellow enamel paint, contrasting pleasantly with the soft green of the cabinetwork. The oiled cherry counters and wood backs above, and the black and cream tiled linoleum on the floors, give accent and pattern. The service arrangements, though still simple, have the satisfactory qualities of peace and order and a certain beauty in gay color and considered design.

Courtesy of Arnold Arboretum



FEW PLANTS *are lovelier than the downy shadblow, Amelanchier canadensis, whose white flowers open in April*

MORE SMALL TREES OF GREAT WORTH

II. Particularly valued for their decorative Flowers and Fruits

BY EDWARD H. PARRY

IN the previous article we discussed trees whose chief virtue resided in some other feature than flower or fruit, although, to be sure, the artistic eye finds rare charm in the catkins of hornbeam and birch, and the fruits of hophornbeam and hovenia and corktree are decidedly ornamental. With many trees of smaller size, their distinction of flower or fruit has resulted in their classification as subjects for gardens and shrubberies. Yet their uses actually are many. Numbers may be naturalized under large trees, and their value in boundary plantings is a prime one. Also, in many cases, they may be used as specimen plants on lawns and close to houses. Certain types of buildings, to say nothing of lots of certain sizes and shapes, may require the use of small rather than great trees. And the tree of low stature has the added merit of meeting the desire of people whose fear of height is so extreme that they cannot live in the shade of tall trees without having them topped. Still further, at the roadside it escapes the public utilities' axe and saw where the ugly and dangerous nuisance of the overhead wire still exists.

Few plants are prettier than the downy shadblow, *Amelanchier canadensis*. Its size at best is about that of the average flowering dogwood, but the crown is narrower. The white flowers, which open in April when the leaves are just starting to develop, are exquisite individually, and the long clusters are feathery and showy. Even as a fruit tree the shadblow is useful. The pomes vary greatly in size, but the finest are sweet and juicy and larger than the largest blueberry. They were sold in Philadelphia markets once upon a time, and, as wild or domesticated fruits, are still picked commonly in parts of Canada, where they are served as Saskatoon berries. Hereabout the birds are the principal pickers. The pretty play of cedar waxwings is frequently seen in the shadblow branches in summer, when half a dozen line up in a row and pass a fruit from one to the other in turn, until the last bird receives it and starts it back toward the first again.

Late in April, when tulips are coming into bloom, the dark limbs of the silverbell are gracefully hung with innumerable bell-shaped flowers. They are white and last almost a month, making this American member of the storax family one of our most attractive small trees — or shrubs, according to treatment. There are two species, both of which are easily transplanted. They grow in any good soil, but show a preference for rich, well-drained earth and a sheltered position. The great silverbell, *Halesia tetraptera*, is the larger of the two and is hardy north to Massachusetts, but somewhat smaller-flowered; *H. diptera*, the two-wing silverbell, rarely survives north of Philadelphia.

With about the same season of bloom is the American redbud, *Cercis canadensis*, an established favorite both here and abroad in shrubberies and borders. The pea-like blossoms, redder than those of the peach, are clustered prettily and are the showier for their habit of clinging close to the dark trunk and branches. Indeed, appearing before the leaves, it is as if a dead tree had blossomed like Aaron's rod. The white-flowered variety is a congenial companion. An introduced species, the Chinese *C. chinensis*, is said to be hardy in sheltered positions as far north as Boston.

It is usually May before the flowering dogwood reaches its prime. As it is not long since I devoted an entire article to this incomparable small tree, little will be said now. Individuals differ considerably in shape and dimensions. In woodland shade *Cornus florida* often grows tall and straight with a high, narrow crown; in partial shade the trunk shortens, while the head widens and inclines toward the light; in the open it stands erect and the surprisingly stocky stem soon divides into a number of spreading parts, giving the tree an extraordinary breadth of crown. The trunk of a local roadside flowering dogwood measures fifteen inches through, and the dense dome-shaped top, with its sweep of thirty feet or more, arches the sidewalk and keeps just below the overhead wires. As the species passes from the public

Courtesy of J. Horace McFarland Co.



LATE *in April the great silverbell, Halesia tetraptera (right), is hung with innumerable white bell-shaped flowers*

Courtesy of J. Horace McFarland Co.



THE WHITE BLOSSOMS *of the European mountain-ash, Sorbus aucuparia, yield in time to conspicuous clusters of red berry-like fruits*

Courtesy of Arnold Arboretum



THE YELLOW-WOOD, *Cladrastis lutea, has large white blossoms in drooping panicled racemes*

Photograph by J. Horace McFarland Co.



THE WHITE FRINGETREE, *Chionanthus virginica, blooms in May. It thrives in any good moist soil*

Photograph by J. Horace McFarland Co.



THE SYRINGA JAPONICA *is the best tree lilac and the last to bloom, having large and erect flower clusters*

eye, the floral tide overtakes the mountain-ash, whose flowers, in flat cymes three or four inches across, are white in color. They yield in time to the yet more conspicuous clusters of bright red berry-like fruits which retain their beauty well into winter if birds withstand their lure. *Sorbus americana* is very handsome, but *S. aucuparia* (European mountain-ash), or one of its forms, is probably better for planting in sheltered lowlands. Perhaps the most beautiful of all is the showy variety, *S. decora*. Some of the mountain-ashes are being employed nowadays as avenue trees.

The blackhaw, *Viburnum prunifolium*, which blooms in late May, is most desirable for shrubberies and borders. It grows naturally on dry rocky hillsides from Connecticut to Georgia, usually standing fifteen feet tall when mature, but sometimes outdoing itself and attaining a height of thirty-five feet with a diameter of a foot. The white flowers appear in dense, broad cymes; the dark blue drupes are borne on reddish stalks. The autumn coloring of the foliage is gorgeous, purplish and red and crimson, and all the more effective in conjunction with the abundant clusters of fruit. Blooming at about the same time is the more robust yellow-wood, *Cladrastis lutea*, a favorite tree in the parks and gardens of Boston. The leaves and flowers and pods are locust-like, as befits a member of the great pulse family; the bark is like beech bark for smoothness, and the crown is spreading and round. When the yellow-wood is in bloom, it presents a sight worth going far to see. The white blossoms are large and fragrant, and they are clustered in drooping panicled racemes often a foot long. Yet the species would deserve planting even if it never bloomed. And, as it happens, a tree does not bloom every year and sometimes not for several years together.

Doubtless the reader is wondering when mention will be made of several almost indispensable small trees; for what would April and May be (and late March days, for that matter) without flowering crabs and cherries and magnolias? But I am passing them by because, already widely planted, they need no recommendation, and, anyway, a sketchy paragraph such as they must needs be confined to would prove superfluous in view of the ready availability of a wealth of literature dealing with them in detail. Then, too, it requires an expert, almost a specialist, to speak adequately of the flowering crabs and cherries. Of the latter alone, more than one hundred forms are recognized, and a recent authoritative account of 'the best' flowering crabs listed eighteen by name. Hawthorns are omitted for the same reasons. Let it be borne in mind, however, that some of the magnolias and flowering fruit trees are the first of all trees to blossom, that others add their exquisite flowers to the white and red of hawthorns in May and June, while, in the matter of bright fruit on wintering boughs, certain of the hawthorns and flowering crabs are unsurpassed.

Another small tree that blooms in May is the white fringetree, *Chionanthus virginica*. A height of more than twenty feet is a rare accomplishment, but the crown, though narrow, is ordinarily quite dense. It thrives in either sun or shade in any good moist soil. I never see it without thinking of a May day in a Maryland swamp, where, beneath great sweetgums, the leucothoe lingered in blossom, and flowering white fringetrees — the first I had ever seen — were unimaginably fair. They were few in number, but the blossoms

Courtesy of Arnold Arboretum



THE GOLDENRAIN-TREE, *Koelreuteria paniculata, whose foliage in July is fairly covered with sprays of yellow blossoms*

wrapped them in white so that they looked at a little distance like wind-piled columns of snow, and I half expected to see them whirl away through the greenery of the swamp. The flowers are clustered many together, and are sweet with a fragrance reminiscent of wisteria. An equally hardy cousin, *Syringa japonica*, blooms in July. This is probably the best tree lilac, as well as the last to open its flowers. It is most desirable (albeit the odor of the blossoms is unpleasant — startlingly so for a lilac), pyramidal or round-topped, thirty feet high, and clean and stout of trunk, with somewhat the look of a cherry in its bark. The flower clusters are erect and large.

Why is the Scotch laburnum planted so rarely now? Perhaps the answer lies in the fact that it is not altogether hardy in New England (although some good specimens of *Laburnum alpinum* grace old gardens in the Boston region), but more to the point, I suppose, is the poisonousness of all parts of the plant. Yet it seems as if some place might be found for the tree which Professor Sargent considered the handsomest yellow-flowered woody plant successfully raised in New England. It is vase-shaped, and from twenty to thirty feet high. The foliage is pleasing, and the drooping wisteria-like racemes of yellow blossoms are extremely showy. Any well-drained soil, including limestone, is to its liking.

The common hoptree, *Ptelea trifoliata*, is a curious, round-headed tree of twenty or twenty-five feet (or often but a shrub), with the odor of hops in bark, leaves, and fruit. The latter have been used as a substitute for hops. Yet far from looking like the real article, they resemble elm samaras much more closely, as the name hints — *ptelea* being the old Greek name for elm. In the contrast of light-colored fruits and the glossy green foliage lies the chief claim of the little tree for garden recognition. The flowers, which appear in June, are not notable except, dubiously, for their odor. The tree is not always considered hardy in the North, but Bailey states unequivocally that it is, and that, when specimens die back in winter, the mistake has been made of planting seed from the South. There are several varieties in cultivation.

SIMILARLY well known is the catalpa. The western catalpa, *C. speciosa*, is not only hardier but also much taller than the common catalpa, *C. bignonioides*. The latter's average height of thirty-five feet is usually equaled or surpassed by its breadth of crown. The handsome flowers are borne in dense panicles in June or July, and are succeeded by long, cylindrical 'beans,' which, for an obvious reason, gain the tree the only name boys have for it in the Philadelphia region, namely, 'Johnny-smoke.' They are attractive to both ear and eye, clinging to the bare boughs in winter and splitting open little by little with confidential clicks, like the snapping together of tiny birds' bills. A variety with yellow foliage is met with not infrequently in cultivation, while that stand-by of formal plantings, the umbrella catalpa, is also a form of *C. bignonioides*. This latter grafted variety, with a round, exceedingly dense head of large leaves, does not attract me at all, but tastes differ, and inasmuch as countless people lop their maples and sweetgums and planetrees into the shape that this form of the catalpa assumes naturally and permanently, I often wish they would plant nothing but this tree — and be cured of their taste!

Courtesy of J. Horace McFarland Co.



THE SOURWOOD, *Oxydendrum aboreum, is peculiarly free from disease and insect pests and prospers in any good soil*

Not nearly so well known as it should be is *Koelreuteria paniculata*, a round-topped, rather sparingly branched tree, twenty to thirty feet high, from China. The tropical-looking foliage is fairly covered in July by sprays of yellow blossoms, which have earned it the popular name of goldenrain-tree — a name that is much more appropriate than the inexplicable 'varnish-tree' of earlier accounts. The species is unparticular as to soil, but prefers a sunny location. Though it has proved hardy in Massachusetts, specimens are sometimes killed back in severe winters that far north. Also tropical in appearance is *Aralia spinosa*, with armed trunk and huge, spiny, long-stemmed leaves of innumerable leaflets. The stem shoots up almost as rapidly as Jack's bean stalk, sometimes — early in life — growing a dozen feet in a single season. Often it remains unbranched throughout life, and then, in the leaflessness of winter, its name, devils-walkingstick, seems singularly fitting (especially if an unwary hand is laid on the monstrously thorny thing!); but frequently it puts forth a number of stout spreading branches. Though books tell of specimens forty feet tall, it is customary for *A. spinosa* to stay within twenty feet. In July and August the cream-white flowers, individually tiny, but gathered together in dense panicles three or four feet long, attract universal attention. They yield to showy heads of small black berries which birds like. Very similar is the Chinese aralia, which, in fact, is better fortified to withstand the onslaughts of New England winters. Both species prefer rich earth, but do not scorn to grow in rather lean, well-drained soil.

THE sumacs, with one exception, bloom before the aralias, but their blossoming is unimportant in comparison with the splendor of their autumnal coloration and the showiness of their fruit in winter. All the species thrive in dry, even poor and gravelly soil. And all spread by suckers and must be kept in check. Very handsome is the shining sumac, *Rhus copallina*, with glossy, deep green foliage, but it rarely rises superior to a shrub form in the East. Yet it occasionally grows ten feet tall, and I picture at the moment a grove of shining sumacs on an otherwise barren hilltop overlooking a Pocono pond where it is a delight to thread one's way between the countless bare trunks, with the tufts of leaves waving above one's head. And in autumn — what a spectacle! The scarlet of this species is perhaps the most intense of all. Yet the staghorn sumac, *R. typhina*, is scarcely inferior in this respect, while its crimson 'horns' are still finer in winter, and it is more frequently a tree, often reaching a height of twenty feet.

Planted not uncommonly is its horticultural cut-leaved variety, the shredded sumac. Still more familiar is the introduced *R. javanica*, which is blessed with the lively autumn coloring of the family, is white in flower, and both showier and later than our native species, blooming in August and September. Though not quite as hardy as the others, it may be grown in Massachusetts and states to the south. All the sumacs are short-lived, but this, as has been said before, is not a very important objection to the use of small trees. In fact, their passing may open the eye to the possibilities of a new and improved landscape effect that never would be thought of otherwise. The closely allied smoketree also is valued principally for its fruit and autumn coloration. Late in summer the feathery fruits fairly envelop the tree as in a varicolored cloud of smoke, and the leaves in October (*Continued on page* 179)

THE NEW ANTIQUARIAN HOUSE

Concord, Massachusetts

FROHMAN, ROBB & LITTLE, ARCHITECTS

Photographs by Paul J. Weber



THE SEVENTEENTH-CENTURY ROOM *resembles more nearly a baronial hall of the days of Charles II than the typical New England kitchen as it is usually produced. The Concord collection is rich in examples of the high-backed carved and caned chair of the late seventeenth and early eighteenth centuries*

THE CAVERNOUS FIREPLACE *at the other end of the room (shown below) with its large uneven bricks and early fireback is the first of a series of fourteen in the house, showing its development from the late seventeenth century to the middle of the nineteenth. The superb press cupboard is one of the outstanding pieces of early American furniture in the country. An early tapestry and a bit of Stuart needlework give the necessary notes of color*







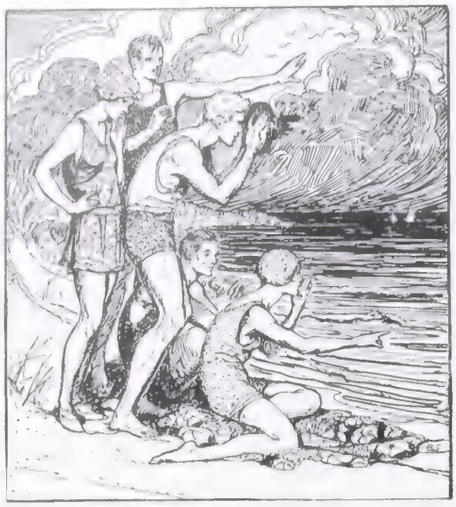
THE FIREPLACE *in this room above illustrates the emphasis laid upon cooking utensils at this period. Three sides of this room are sheathed in old pine which still retains traces of the original red paint. The ball-foot chest has the same early red paint, but in a better state of preservation. In the large exhibition window are curtains of India print in tones of blue and red*



ALTHOUGH EACH ROOM *in the house is furnished in the general style of its period, a few pieces of earlier date have been included. This room, dating from about 1770 and furnished in the style of Chippendale as interpreted in America, contains two beautiful seventeenth-century carved pieces inherited from the Honorable Peter Bulkeley, grandson of one of the founders of Concord. The mirror belonged to the family of Henry Thoreau*



THE KEY FOR THE COLORING *of this room was furnished by the old mulberry tiles which surround the fireplace. The hangings and chair coverings are faded puce silk and the wallpaper is a careful copy of a Pillement paper in a design of mulberry, rose, and green on a gray-green ground*



The HOUSE CONFIDENTIAL

BY
FRANCES LESTER WARNER

ILLUSTRATED BY BEATRICE STEVENS

IX
A Change of Scenario

SHUTTING up another person's house and locking it for the summer vacation is my idea of a rather nervous job. You not only want to lock every door and window; you also want to feel absolutely sure in your own mind afterward that you did. No jumpy panics in the dead of night a week or so later when you suddenly wonder whether you did or did n't lock the cellar window over the laundry tubs.

There was an extra problem about locking up the House Confidential. Since you could not see into more than one room at a time from any point, it was amazingly hard to remember which rooms you had been into and which you had n't. Therefore, on the night before we departed for Cape Cod, while our judgments were still sober, we made out a list of all the rooms. Then, early next morning when we had finished breakfast, Phineas took this list and a handful of small change. With these in hand he went around the house, and as he locked each window he laid a coin upon the sill. Then he gave the list of rooms to me, and I went through the house independently, checking off the list, inspecting all the windows, and gathering up the coins. If I found any window without the superscription of a coin upon it, I might know it was not locked, and thus I might score a point over Phineas as I locked it. If, on the other hand, I returned with less than the full number of coins that Phineas had disbursed, it meant that I had skipped a window, and he had a score on me. A very pretty little gambling game, if one cared to exert oneself sufficiently to play for the pool.

Our task completed, we said good-bye to the cat. To serve him his meals until Gregory and Lucinda came back, we had engaged at a suitable salary one Sam Weatherbee, a ten-year-old boy in the neighborhood whom Hewlett worshiped as the Athenians worshiped Zeus. I had let Sam do the feeding several times under my supervision, to accustom the cat to the idea. So we wished a happy vacation to Sam and Puss-Puss, all of us waving our paws and arching our backs in mutual farewells. That ceremony completed, we headed for the Cape, a drive of several days.

In a large family reunion, there is nothing like being the last couple to arrive. You feel like such a novelty, and everybody else already is, as the English say, so cosily 'settled in.' The summer gatherings of my family-in-law are traditionally divided into two groups. One, called the Adults' Club, comprises all the aunts and uncles, mothers and fathers, and grandparents of the line. The other group is made up of all the assorted nephews and nieces, and is called the Junior Committee of Ways and Means. When Phineas and I, of an early afternoon, drove up under the big familiar maples to the tall stone posts of the driveway, we saw running to meet us the entire Junior Committee, racing down over the grass at graduated top-speeds.

If you see some of your nephews and nieces only once a year, you like to have suitable agenda to present when you arrive. This year we had brought with us, among other things, a tiny knockdown playhouse, which the boys could set up and equip with furniture, so that the girls might use it for their dolls. But Veronica's youngest son, when he saw the cottage rising on the lawn, went trotting into the house and brought out a family of large celluloid ducks. These he solemnly distributed through the rooms, and the next-to-the-smallest niece immediately dubbed the place 'Duck Cottage.' Tenanted with ducks at the base of the old windmill, it looked like a little house from the midst of a fairy tale.



Phineas, obeying, put it on crooked, after quite a skirmish

'High tide in half an hour,' called Gregory, and we all rushed to get ready for a swim. The hierarchy in that family is governed by the swimming stroke. As I sat on the sand getting up courage to go in, the next-to-the-smallest niece, Veronica's daughter, came up from high tide like a little salt-water rosebud and sat herself down by me.

'I'm five years and two months old,' said she wistfully, 'and I hope I'll soon be six.'

'Why do you want to be six?' I asked.

'Because,' she explained, gazing out at her diving father and at Veronica on the raft, 'when I'm six, I can go into deeper water, and do bigger things.'

To be six, and to be allowed in deeper water! I was meditating on this prose poem of childhood when we heard a shout from Hewlett.

'Duck Cottage! Duck Cottage!' yodeled Hewlett. And true enough, Gregory and Phineas were coming down the beach bringing Duck Cottage, and something else. They placed the little house on the sand near a tuft of beach grass; and at that moment I noticed that Gregory was taking an amateur motion-picture camera out of its case. It seemed that a friend of the family had been down taking moving pictures of the happy band that week, but had been obliged to go off on a business trip farther along the Cape before Phineas and I arrived. Gregory had therefore been instructed to take one reel of Phineas and me on the beach in our bathing suits, co-starring with the children — and to get the reel and the camera back to the owner, who was going past our beach again on the Boston train that night. No time was to be lost. The sun was at this moment at its latest best.



I had just begun to stir some enthusiasm about a duck race

Oh, Fate! And I had hoped that nobody would even notice me in my bathing suit. Not that I failed to appreciate its healthfulness and convenience, but I had not aspired, in a contest of Bathing Beauties, to be elected as Mrs. Buzzards Bay. Personally, until I get ready to go under water and stay under, (*Continued on page* 172)

LAMPS THAT MIGHT FITTINGLY BE CHARACTERIZED AS TAILOR-MADE

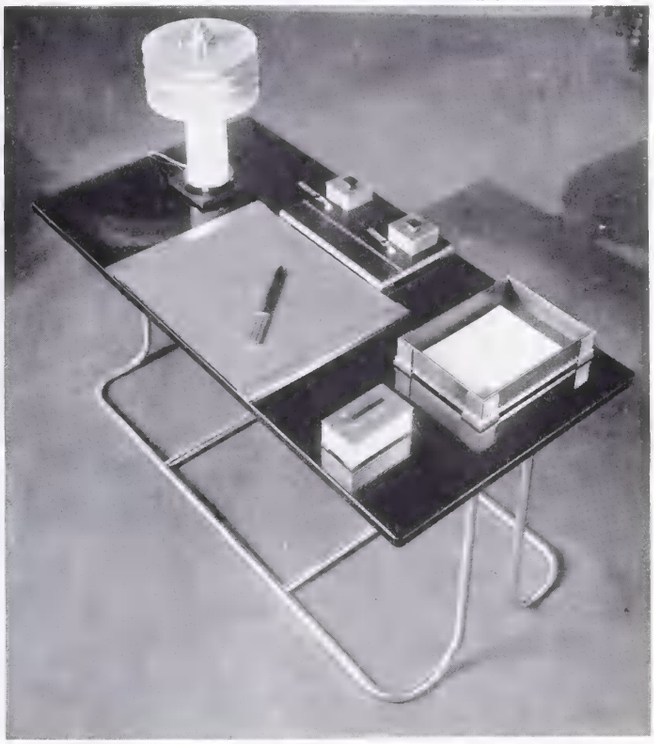
Clean-cut lines, either straight or curved, plain dust-resisting surfaces, and lack of ornamentation are attributes these lamps all have in common

Photograph by Worsinger



THE GRACEFUL CURVE *of the shaft of this lamp is of polished nickel springing from a base of black lacquered wood. The bell-shaped shade is of spun metal. The lamp stands* 16″ *high. Designed by Donald Deskey*

Photograph by Dana B. Merrill



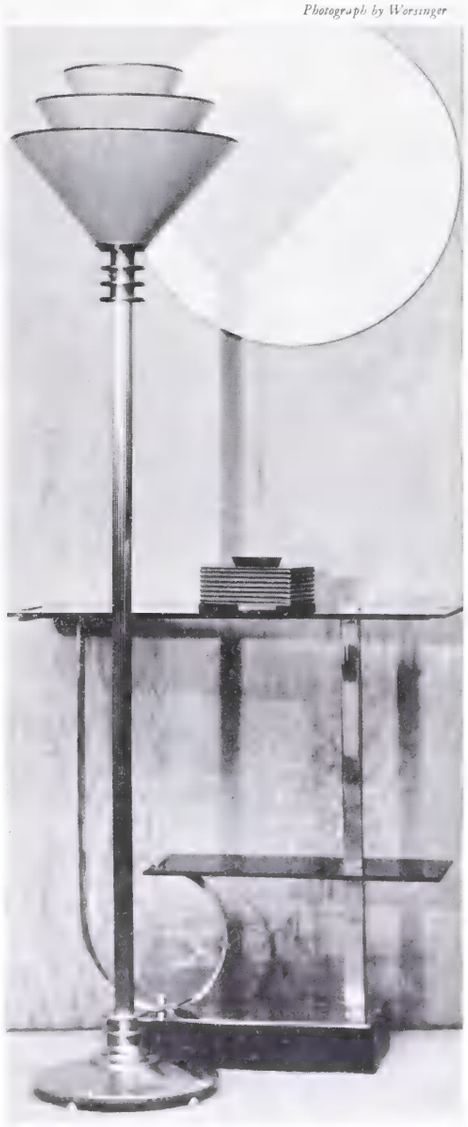
A CYLINDER *of glass with a metal collar, black ebony base, and metal disks compose this excellent desk lamp with which is used a desk set also of ebony and dull chromium plate. Courtesy of Nessen Studio*

Photograph by Worsinger



THE TABLE LAMP *at the left has a polished brass standard and a shade of yellow-tinted parchment. It stands* 18½″ *high. Designed by Donald Deskey*

Photograph by Worsinger



THE FLOOR LAMP *at the right which stands* 52″ *high is of brushed brass with a shade of topaz parchment. This is arranged for indirect lighting. Courtesy of Nessen Studio*

Chats on Antiques

by Nancy Cooper

Let statue, picture, park and hall . . .
The past restore, the day adorn. — EMERSON

IT seems that in publishing in this department for January an opinion to the effect that blown glass of Stiegel type having the scalloped foot instead of the plain was never made in Pennsylvania, I have stumbled upon a point over which experts have agreed to disagree. In a letter scolding me roundly for presenting only one view of the matter, Mr. George S. McKearin expresses an opinion which should of course be given equal consideration with that of any other student of American glassware. He writes in part: —

'I cannot quite agree with your comments regarding the scalloped foot and Stiegel glass in "Chats on Antiques" in the January issue of the *House Beautiful*.

Courtesy of George S. McKearin



Fig. 1. Emerald-green glass salts with scalloped feet

'Well-informed students of early American glass have never held that the scalloped foot was any special evidence that a piece was of Stiegel origin, nor is there any evidence to indicate that the scalloped foot in pieces of the Stiegel type is exclusively an English product. We have known for years that pieces of the Stiegel type, as far as pattern and color are concerned, both with the plain circular and with the scalloped foot, were made in the English glass factories. However, there has never come to my attention any reliable evidence or information to indicate that Stiegel did not also make such pieces with the scalloped, as well as the plain circular foot. . . . The scalloped foot is not a feature found only in the products of the English glasshouses and therefore does not of itself indicate that a piece is of English production. I have in my own collection several examples — pitchers, salts, sugar bowls, and vases — with the scalloped foot, pieces which I absolutely know to have been made in early American glasshouses. They are specimens which differ markedly in color, shape, and other features from English or Continental glass.'

With the backing of such acknowledged authority as Mr. McKearin's, the scalloped foot will no doubt maintain its prestige in American collections, even in the face of a good deal of argument to the contrary.

Refinishing Old Furniture

IF I were asked to give in a word advice on the subject of refinishing old furniture, I should say, 'Don't' — or at least, 'When in doubt, don't.' For it is my conviction that more good old furniture has been spoiled in the finisher's shop than will ever be improved there. I realize of course that there are many collectors and more cabinetmakers who will take issue with me on this point. But what is it after all that distinguishes an antique from a good reproduction such as certain clever craftsmen are capable of making out of old and seasoned wood, except its coloring and patina, and the signs of age and wear which lend it interest? Destroy these, and have you really anything better than the reproduction?

There is no use denying that there are as many as a dozen or more men working along the Atlantic seaboard to-day who could make copies of a given chair or table which neither you nor I nor more than ten other people in the country could tell from the original, if that original had been through the hands of the refinisher. If this is true, why are n't the copies just as good? In my opinion, they are, for everybody in the world except those few whose forbears may have owned and loved and used the original. Certainly when it comes to buying undocumented pieces, there can be only one sensible reason for paying six times as much for an antique as you would have to for a good reproduction, and that is for the sake of the bloom which only age can give. And yet I have known one person after another to pay large sums for genuine antiques, and then go home and promptly scrape off every vestige of what made them worth the money. A few sillier things than that have been done at the height of a craze for one thing or another, but very few.

Figures 2–7 by Courtesy of Concord Antiquarian Society



Fig. 2. Mahogany lowboy from the collection of the Concord Antiquarian Society. An example of New England cabinetmaking at its best



Fig. 3. Small pine drop-leaf table with knife box

So, if you are a person lucky enough to own a piece of old furniture with even a trace of the old bloom left on it, remember, 'don't.' No matter how dirty or shabby it may look, try first the following treatment. Wash it thoroughly with a little warm water to which there has been added a scant teaspoonful of Oakite to the quart. Be careful of this. It is very strong. Dry thoroughly, and then rub in with a soft cloth a mixture of two parts turpentine to one part boiled linseed oil. The longer and harder you can rub, the better. Our ancestors acquired the polish we admire by means of good old-fashioned 'elbow grease.' There is no royal road. Then let the piece stand for a day or so, and polish well with a rough dry cloth. Repeat this process perhaps every month or six weeks for a season, and I believe that at the end of that time, in nine cases out of ten, you will have convinced yourself that more drastic treatment is unnecessary. It may be that as you bend over the piece in the glaring light of the workshop, imperfections will be so apparent that the newly

scraped, shellacked, and polished piece from the cabinetmaker looks better. But try each in its setting in your house, and you will soon see which fits its background best. I know of no better argument for the antique versus the reproduction than this experiment.

Of course one does occasionally find beautiful old pieces which have been so abused or are so covered with layers of dirt, varnish, or paint, that they have to be scraped whether or no. In these cases, avoid using varnish remover at all costs, even though removing the varnish by any other process may seem unnecessarily slow and tedious. In order to be sure of not cutting through to the raw wood, it is necessary to remove each layer of finish separately, and this cannot be done by any get-rich-quick process. Instead, the piece should be rubbed carefully in a strong light with the finest grade of steel wool and a little of the oil and turpentine mixture. Do not allow the mixture to stand on the wood, but rub it off as you go. Sometimes, after a first or second layer has been removed, an interesting surface or pattern will be discovered which is worth preserving. Sometimes it is necessary to rub through several layers to reach a desired surface. When this has been entirely uncovered, rub in the oil mixture well, allow to stand, and polish with a dry cloth as described above. Obviously it will take many more such rubbings to 'bring back' a finish which has received such drastic treatment than a finish for which oiling and rubbing are all that have been necessary.

Do not use shellac or varnish except in the few cases where a very thin coat of shellac may be necessary to hold in place fine old inlay, or to preserve a faint old painted or lacquered design.



Fig. 4. Mahogany block-front bureau of a type usually found near Boston

Ordinarily, the use of shellac or wax is simply a method of attempting to bring about quickly a semblance of the polish which only age and much hard rubbing can impart. There is after all nothing genuine but the genuine, and any effort to imitate it seems to me a waste of time and effort.

Of course the above suggestions apply only to those pieces which originally had a polished finish. Old pine should never be touched with oil, unless perhaps in the case of a table top which has been exposed to the weather, and which may gradually be brought to assume its original look of constant use by occasional rubbings with a slightly oily cloth. Aside from this, old pine should simply be washed with soap and water, dried well, and afterward used and dusted frequently.

Do not remove paint from pine if it looks really old. Many old pine pieces were intended to be painted, and should be kept so. The custom, more prevalent a few years ago than now, of stripping every piece of pine to the quick, and then shellacking and polishing to a golden brown, has spoiled more good pieces than I care to think of. Windsor chairs in particular should never be stripped. They are usually found to be made of several different kinds of wood, and were obviously intended to be painted. The paint was a flat color, either black, red, or green, and there were no gilt or enamel decorations. A Windsor chair stripped, waxed, and polished is as much of an anachronism as an inlaid Hepplewhite table with a coat of pumpkin paint.

One more thing. Don't expect too quick results. If a piece has been neglected for fifty years, you cannot bring back its original polish

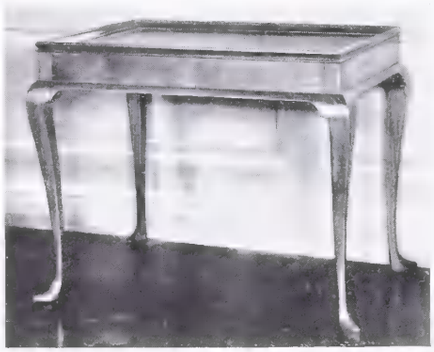


Fig. 5. One of the outstanding pieces of the Concord collection. The pointed foot is believed to hail from Newport

in fifty days — except by artificial means, and these are sure to show up in time. About the time that an old piece properly treated begins to look well again, the one with artificial finish will have begun to show its true colors. If either is worth half what you have had to pay for it, surely it is worth watching and waiting and caring for. It will respond to your 'mothering' much as a child or a garden will respond, and yield you in the end much the same kind of satisfaction.

The New Home of the Concord Antiquarian Society

AN experiment which promises to provide something unique in the way of a series of American period rooms is now nearing completion in Concord, Massachusetts, under the auspices of the Concord Antiquarian Society. Since the opening in 1924 of the American Wing of the Metropolitan Museum of New York, galleries and museums given over to the display of early American furniture, and houses or even towns refurnished and restored to what is hoped to have been their original appearance, have come to be accepted as matters of course all over the country. But, so far as I know, Concord is the first place where the plan has been tried of showing early furniture in a genuine house of local character, each room being of genuine and generous proportions, and of the type which might well have developed naturally in that house had the occupants during the past three hundred years remodeled and refurnished one room every twenty years or so in the prevailing fashion of the time.

The Concord Antiquarian house is a typically Concord centre-chimney house, set down in the midst of an old Concord orchard, and apparently already as much a part of the town as the old Emerson homestead across the way, or 'Orchard House' a little distance down the road. In it there are fourteen comfortably proportioned rooms ranging in date from late in the seventeenth century to about 1830, each room being of typically local character paneled in the fashion of its period, and, with one or two exceptions only, containing old paneling and woodwork removed intact from buildings in the neighborhood. This series of panelings alone would distinguish the house from others of its kind. In no other case that I know has the same attention been given to showing the progression of styles in the interior woodwork of a single locality. Add to this the fact that, instead of being merely a room or booth built into a museum corridor, each room is a genuine room with genuine windows looking out upon a typical New England landscape, and you have, it seems to me, the ideal setting for the reconstruction of local period rooms which are convincing.

In furnishing, the committee has tried to create a more convincing atmosphere than is usual in strictly period rooms, by avoiding the mistake of including only furniture of the decade represented by the date of the room itself. No



Fig. 6. Unusual table of San Domingo mahogany with single drop leaf



Fig. 7. Beautiful Pembroke table in Chippendale style with pierced crossed stretchers and frets at the angles of the legs and apron

room, of course, contains furniture of a later period than its date. But each room has been allowed a few pieces and accessories of an earlier time, just as any genuine room of any age has always contained (*Continued on page* 174)

Notes from Some Virginia Gardens

BY

MARY P. CUNNINGHAM

At this time, when visiting gardens has become such a popular pastime as to be almost a mania among garden folk, the news that the gardens of Virginia were to be open this year to the public for the last time was an invitation that found ready response in the North as well as in the South.

The proceeds of the gate receipts were to help restore Stratford Hall, the home of Robert E. Lee, but it was the gardens themselves which drew the visitors quite as much as the worthy cause. The trip was so well planned and organized that it was possible to take in many of the gardens, though there were some two hundred of them. Intelligent and gracious hostesses acted as guides. Everything was done for the comfort of the guests, and the garden public is much indebted to those owners who gave so generously of their time and hospitality.

The Gardens as a Whole

These old gardens of Virginia have no real counterpart in the Northern Colonial gardens of the corresponding period. In the North the Colonial gardens were more town gardens or small yards. In Virginia there were large plantations in the country, often at great distances from each other, and each an independent estate. Their gardens are simple in design, big and broad in treatment, and there is always an orderly relationship between the various parts. There is something about age in any garden which covers countless sins in its design, and even some of the least of these gardens have this charm. Old trees and moss-covered walls, and old brick and stone and wood, have acquired a richness of association which has given them a personality mellow, serene, and distinguished.

There are few parts to the estates, but those few are carefully planned out. The house dominates the whole place, and in those days of pure Georgian architecture the house was worthy of this position. With the house is generally a group of outbuildings in the same style, varying in number with the importance of the place. Each had its own use, such as the wash house, the dairy, and so forth, as at Mount Vernon, and they are often quaint and interesting.

The approach drive was direct and dignified, often even grand, but never overdone. There is a fine example of this at Sabine Hall, where a straight avenue flanked by trees approaches the house directly and ends in a simple circular turn-around planted with four big trees. There is no elaboration of curves, no extraneous planting of fussy details, and the result is very satisfactory.

Another typical approach is at Oatland. This is a narrow lane planted informally with elms and dogwood and roadside brush and an occasional dark cedar so typical of Southern highways. Driving to-day along this road, it is easy to imagine the owner returning home in his one-horse chaise or his coach and four, as the case might be.

Views were always important. The main windows of the living-room sometimes look out over the river and sometimes off to the hills. If there was a view it was put to good use in the arrangement of the group.

The typical garden proper was formal, often surrounded by a brick wall or a hedge, and divided into parterres of flowers with box edges and paths between, as at Mount Vernon. There are comparatively few flowers, but trees and shrubs and vines grow together in the beds. Now that they have grown old, this gives a feeling of height to borders otherwise flat, as if the garden design were to be felt while walking in it rather than looked upon as a pattern to be seen all at once. The shadows in these old gardens, cast by these trees and high shrubs, are certainly a great part of their charm.

The planting is simple and there are few different kinds of plants. The plant distinctive of the South is boxwood, and often there is nothing else in these gardens but box and grass and trees and green ivy and myrtle. Gordonsdale has such a garden. Box was never finer or more beautifully used than here. There are rich double hedges in the approach path, and behind the house a veritable wood of box — where the individual plants are probably twenty or thirty feet high with massive trunks like trees. Beautiful specimens flank the doorway of the fine old house. There are yellow roses, also, and a few other flowering things, but only for their contrast with the box, which is all the richer for the restraint shown in the other plant materials.

English ivy is also grown in profusion as a ground cover or vine over stone and brick houses and walls. Myrtle, too, is used everywhere, fascinating in its luxuriance and softening many an ugly spot. The lowly Hall Japanese honeysuckle deserves mention. It runs rampant along the highways and fences, a real weed but a lovely one, and very useful as a cover for steep banks and other difficult situations.

In the following gardens I have chosen three which represent three different types. Westover is an example of the large estate in which both house and garden are still in their original condition. Reveille is a smaller place. The old house remains as it was and the original garden has been enlarged and developed in Colonial style. At Chatham the house is old, but outbuildings and small structures have been added and the garden is wholly new.

Westover

Westover is one of the finest of the Virginia estates and belongs in the class with Mount Vernon, Monticello, and Gunston Hall. A hipped-roof house with magnificent doorway and characteristic low wings, it looks across a broad lawn, beyond a row of unbelievably old tulip trees, which slopes to the James River below.

The garden is at one side. It is typical in being divided into a series of large rectangular grass panels bordered with flowers and trees and paths and enclosed with high brick walls. Gnarled old hawthorns and apple trees and firethorns and clustered trunks of crape-myrtle rise here and there among the flowers and throw deep shadows across the paths. There are incidents of arbors and seats and statues. But the charm here is in the dignity of something fine grown old as it should grow old, softened by time, enriched by association, and by its own original beauty of design matured into beauty plus character. It is a garden worthy to take its place among the finest of any land.

Reveille

Another masterpiece, but of a different sort, is Reveille.[1] The innate taste of the owner is apparent here in the smallest detail in the garden as well as the house, and we know that someone has loved it enough to care for it as well as to create it.

The planting of the house foundation is worthy of note, particularly as there is no more difficult kind of planting than this. Large box specimens support the high entrance stairway. Green is carried along the whole front high enough to hide completely the ground-floor story, yet far enough out from the house so that one can walk between. Box, English ivy, and dainty firethorns are practically the only plants used. A single rose vine clambers up one side of the steps and a few exquisite rose blooms relieve the green. A jasmine does this earlier in the season. Otherwise it is all green.

The garden fits in at the side, full of flowers, among them peonies, iris, bleeding-heart, tulips, candytuft, yellow alyssum, with dark pansies and many another old-time favorite. There are paved walks with big old flat stones, shady trees, a rose garden beyond, and an arbor and picket fence. A little wild garden (*Continued on page* 179)

[1] Reveille was described and illustrated in the November 1929 issue of the *House Beautiful*.

A theme of ARISTOCRATIC SIMPLICITY ★ ★ *in this* ★ ★ FEDERAL AMERICAN DAMASK

THE EAGLE encircled by a wreath, against a star-strewn ground, was a favorite decorative motif when these United States were young.

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"The American Eagle" damask is used for the back of this Sheraton Empire chair, the original of which was made in England for Washington, and is now in the old City Hall, New York. The seat is a complementary Schumacher design showing only the stars and rosettes. Gold on crimson or soft green; and blue on gold

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Decoration Extends to the Closet

(*Continued from page* 125)

peach-colored closet with accents of delicate green in its appointments opening delightfully from a bedroom with walls done in Colonial green. But whether one elects to be luxuriously or quaintly smart, and whatever the preferred color scheme, there is a diversity of closet appointments from which to choose.

On the one hand are the velvet-covered hangers and hatstands, or those covered with delicate quilted taffeta, which are so delightfully in harmony with a luxurious setting and which will be made to order in the chosen color. While for the less sophisticated room with Early American or French Provincial furniture there are the no less decorative painted hangers, shoe-trees, and hatstands.

The pictured groups of closet appointments have been assembled as being representative of the varied types that it is possible to secure to meet individual requirements. One is quite luxurious, another is delightfully crisp and dainty, and the third is characterized by its tailored simplicity.

The color scheme of the more luxurious setting takes its cue from a shelf edging of delicate blue taffeta that is edged with a tiny frilling of peach ribbon of graduated tones topped with a narrow ribbon trim of green interspersed with pink rosebuds.

There are a tall shoe box and a matching suit box covered with the crushed fabric to which reference has already been made, the coloring being a delightful shade of tea-rose yellow. Notice the handled name plate on the front of the box and its removable identification card — one of those little things that add so much to the comfort of living.

The upper compartment of the shoe cabinet has space for the favorite hat that one turns to so continually, while additional hats are provided with stands or housed in most entrancing paper-covered boxes patterned with blue stars on a yellow ground. The covers of these boxes are rimmed with blue and edged with a narrow line of gilt, and the sides are decorated with a Directoire fashion print.

One of the illustrated hatstands is done in the Venetian manner, the ground being yellow, patterned in blue, with tiny accents of pink introduced by means of rosebuds — the same coloring as featured in the taffeta shelf trim. The other stand is covered with quilted taffeta, and there are shoe tips and hangers to correspond, some being peach and others blue. Dress bags of Argentine cloth are also peach in color, and the shoe-trees have velvet-covered springs and gilded tops.

Although the second collection is particularly appropriate for use in a country house, it will bring the breath of springtime into the city apartment in a most delightful manner.

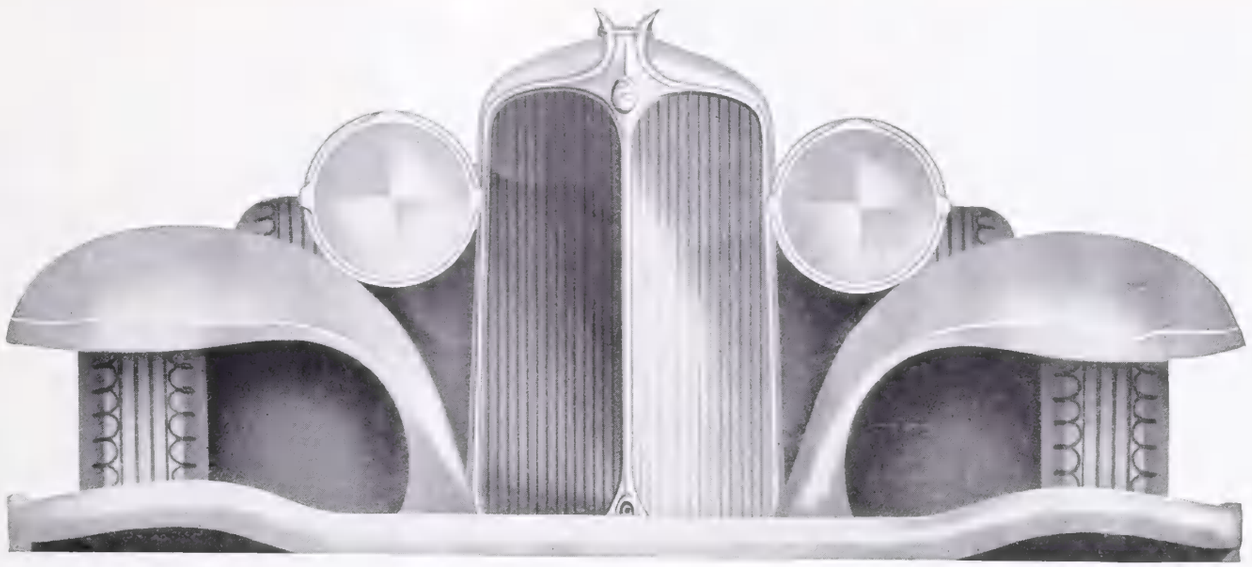
Here we have a crocus-printed percale — lavender, yellow, and peach on a green ground — used for dress covers, covered hangers, and slipper tips. There are boxes papered with a green trellis pattern supported with gilt stars, and a shelf edging of green dotted Swiss that is bordered with a frilling of plain green edged with orange and gold.

Crocuses on green percale; varicolored daisies to support one's hats; dotted Swiss edging tripping along the shelves against green-trellised boxes! What more charming setting could be devised for one's clothes?

A third collection, having more pronounced coloring and simplicity of line, but none the less smart than the others, has been assembled for the woman who delights in tailored things. The shelf edging is chintz, patterned in red and orange on a background flecked with green and bordered with a plaiting of plain green. Hatboxes are red and black, patterned with tiny gold stars — the sort of box so frequently supplied by hat shops. The jolly little wooden hatstands are done in gay colors and have red bases and ball tops. Hangers are also red, and there is a most accommodating red side-wall bracket that can be adjusted in various ways and, when not in use, folded back against the side wall. This is an excellent device for supporting the damp coat that one does not want to hang against other garments. The dress bags are made of Argentine cloth patterned with red cherries on a green ground, and there is also a moth-proof fur bag, made of green rubberized fabric and closed with a zipper, in which to hang one's fur scarf.

Bureau drawers may reflect the personality and taste of the individual in quite the same manner as do closets. For a luxurious setting may be chosen quilted pads of taffeta matching the closet appointments, which, together with cases of various sorts, may be ordered to suit individual requirements. Stocking boxes covered with satin, straps of dainty ribbons, and exquisitely embroidered linen cases are also in harmony with this setting.

Drawers in a bureau of the Early American type, particularly those in one of the charming old chests that we find in a garret or



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"one cupboard worth L 3," reads the old will, and at once identifies the cupboard as an item of importance. There must have been a presentiment, way back there in the early days of this country, that its furniture was destined to endure, for so many of the old testaments minutely specified its disposal.

Even a casual acquaintance with the furniture of the Early American period explains its permanent place in the hearts of modern people. Its simple, honest lines, its unpretentious good taste, its quiet air of hospitality — reflect so perfectly our one conception of the qualities of its originators.

Stickley takes a sincere pride in making faithful copies of the priceless originals still in existence, and making them inexpensively available to people today, whose imaginations the period has touched.

Stickley pieces are on display at the Lake Placid Club, and at the workshops at Fayetteville, N.Y. Visitors are welcome at all times. Illustrated booklet B on Stickley furniture will be gladly sent on request.

Early American
built by
STICKLEY
of Fayetteville

Decoration Extends to the Closet

(*Continued from page* 166)

at a dusty antique shop, although not sufficiently dainty to serve as backgrounds for such delicate appointments, may be transformed by means of wallpaper linings into charming receptacles for one's personal belongings. The paper may be thumb-tacked in place, covering sides as well as bottom, or it may be pasted on and shellacked after lining, so that it can be wiped out with a damp cloth.

Wallpapers are to be found in simple patterns that will repeat the coloring of the closet appointments, while stocking and other utility boxes come in solid colors to correspond with the shelf edging.

Harmony in Community Building

(*Continued from page* 122)

public everywhere. But by being tactful and showing a cooperative spirit we have generally been able to make friends of them, and to secure sufficient study and modification of their designs so that they could be approved by the jury. In six years we have only had to say no finally in two cases, one of which was for a cheap set of bungalow plans, obviously unsuited to its neighborhood.

The suggestions offered by the jury to architects and owners have not increased the cost of the buildings. In fact I believe that we have often saved owners much unnecessary expense by indicating simpler façades and roofs, and even by readjusting floor plans, although we have no jurisdiction over the interior of buildings, nor is that necessary for the protection of the neighborhood.

The cry of censorship has rarely been raised and then only by people who misinterpret what the jury does. It tries to stand on guard for the neighborhood, and once people are here, in their homes, their chief concern about the jury seems to be that it will not be strict enough. The requirement that architectural designs be competently passed upon before building, just as the safety of structures must now be checked by building inspectors in cities, is a necessary and proper administrative act for the protection of the public — as necessary and reasonable as pure food or health-inspection work.

Another fear sometimes expressed is that the jury might insist on a monotony of the same kind of design. The best answer to that is the beautiful variety of architecture — and good architecture — which we have obtained, as is partially evidenced by the accompanying illustrations.



IN THIS PATIO *the rustic structure of the well partakes of the character of the shaggy eucalyptus trees. The residence of Mr. Sam Heffley. I. Lord, Designer*

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ILCO Riplstone is Indiana Limestone prepared for use as a facing material—just as brick or stucco is used. The stone is sawed into strips by machinery at the quarries. These strips, carefully selected as to color, texture and pattern, are shipped direct to your building site. There they are broken to lengths and laid up in the wall.

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Let us send you full particulars of this interesting development in building; or put us in touch with your architect. For literature, send the coupon below.

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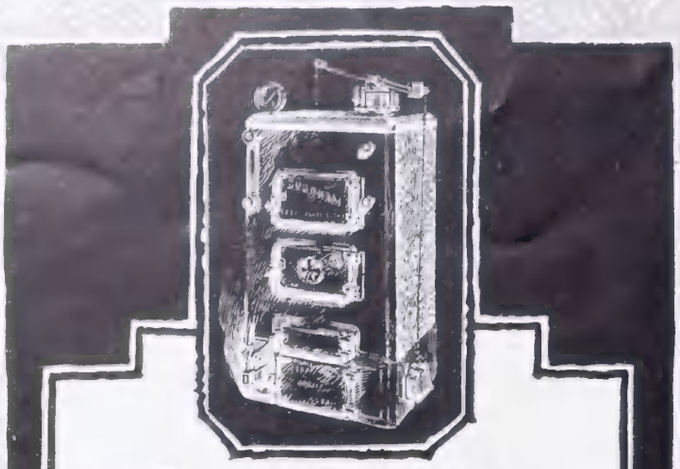
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IRVINGTON, NEW YORK

Representatives in principal cities of United States and Canada

Collector's Luck in Spain

(*Continued from page* 129)

which sparkle with inset bits of mother-of-pearl. Altogether, thoroughly Victorian, and rather reminding you of a tinsel picture at its best. This was all we bought at our first visit, but we mean to go back again, for, as you know, the stock at a rag fair is constantly shifting.

Also, I have discovered that all the shops in the expensive district are not prohibitive. There's a good place on the Calle del Prado you find in the Pennsylvania-Dutch country), for less than seventeen dollars! Or a miniature desk, the slant top beautifully inlaid, for twenty!

Fotografia Rodriguez

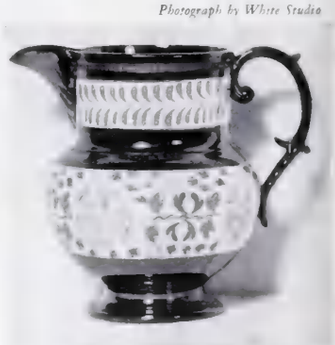


ONE OF THE ROOMS *in the most charming shop I have seen in Spain*

Of course, by this time, I have bought a number of other antiquities; in one of my taxi-rambles I found a fascinating place, very small, but with good things and low prices. Here I got a little flowered bowl that looks like soft-paste Lowestoft, for ten pesetas, and two stunning pieces of La Granja glass for twenty each. (How I rejoice that I spent a day at the Museo Arqueológico, even though I did n't do it in time to recognize the Ave Maria vase!) One is a decanter with a sprigged pattern, the decoration being first cut, then gilded. This is like the work that the La Granja factory imported from Bohemia; the other piece, a tall carafe, is more typically Spanish: flattened sides, cutting that is rather large and shallow, and a well-moulded handle. The man told me that he had just sold its mate to one of the smaller museums, and both pieces are a great bargain, I know.

Then I have found some more pressed glass for you; not salt-cellars, for yours seem to be unmatchable. But these are pretty six-inch plates, — twenty pesetas for the pair, — with a lacy imprint, and a sparkle that puts our Sandwich glass to shame. I could have spent a hundred times as much in this shop very easily indeed, for the woman's antiquities were interesting and varied, and, from an American point of view, very cheap. Think of being able to buy a mahogany card table with little scooped wells to hold the counters, and transition feet (the type, something between the Spanish and the pad foot, that which, at first sight, looks like a hit-or-miss-it auctioneer's. A lot of rubbish, but many good things, too, amazingly cheap. For thirty-five pesetas I bought a spindle chair made of beech, a provincial piece from Navarre, and if my purse had been stronger my tale would be longer. His Alpujarras rugs were very enticing! And, farther down the Prado, where the junky shops begin, there are what you would call in France real *occasions* to be picked up. Eusabio Borja Castro — I repeat the name for the pure pleasure of it! Even if he is a distant kinsman of Lucretia's, you must not misjudge him. He is a round, jolly old soul who would n't poison anybody, and who sold me a huge brass bowl and a capacious dipper with a wrought-iron handle for nine pesetas, did them up in newspapers, and handed them to me with a flourish.

Photograph by White Studio



A LUSTRE PITCHER *from Manises that one would swear came from Staffordshire*

Good night! At home I'd be

Silver . . .

DESIGNS TO COMPLETE YOUR DECORATIVE PLAN

A thoughtfully related decorative scheme distinguishes the most gracious of modern homes. From the architecture of her house, to its furnishings and appointments, the discerning hostess carries out a consistent and harmonious effect. And now . . . this same discriminating good taste may be exercised in the selection of her tableware, for TREASURE Solid Silver is designed in all the accepted decorative styles, whether Early American, Early English, Georgian or Spanish. Each pattern is STERLING, of course . . . a standard of taste and gracious living that needs no comment.

There is a jeweler in your city who sells TREASURE Silver; he will be glad to show you the various lovely designs in this Sterling tableware. You will be interested in receiving "The Modern Way to Choose Your Silver" . . . the new TREASURE booklet, describing in fascinating detail how you may select your silver to harmonize with the decorative ensemble of your dining room. A copy will be forwarded promptly if you will kindly address your request to Department DI.

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Send me the facts about Orange Aluminum Screens for homes.

NAME

ADDRESS

Collector's Luck in Spain

(*Continued from page* 170)

going to bed, for it's after ten o'clock; as it is, I'm going down to dinner. To-morrow morning early we're leaving for Toledo, and I'll try to write from there.

TOLEDO, *August 15th*

Just a rapidly scribbled postscript. I haven't time to stop now to give you the latest gossip about Don Roderick's *amour* for Florinda, or describe the glories of the Cathedral, or dilate upon the infinite age of Toledo with its ancestry that dates back to the Flood. No, this is only to tell you that I have been buying old things in a setting of pomp and ancientry, the most charmingly appropriate shop in all Spain made out of a house once owned by Joanna the Mad. I'm sending you photographs to prove my point. I'd like to spend days and days and dollars and dollars! Behold my bargains! Three chairs, all walnut, all twelve dollars each: one early eighteenth century, the cabriole type which, in England, bears the name of Queen Anne; the two others later, perhaps about 1770, a simple Spanish version of the French style that Chippendale elaborated in his ribbon backs. *And* a lustre pitcher you would swear came from Staffordshire, but that was made at Manises. Fifteen pesetas, too — that's all.

And only twenty for the pair of papier-mâché, pearl-inlaid hand screens. I picked them up in a little passageway shop as we were walking to Santo Tomé, a reward for going afoot like pious pilgrims.

Always sincerely and
affectionately yours,
ALICE

The House Confidential

(*Continued from page* 160)

I cling to my coolie coat. The first time I mentioned this garment to Phineas, he thought that I said 'cootie coat,' and wondered why any wrap sounding so much like an overseas war-time measure should be in style this year. But that was neither here nor there. Swathed resolutely in burnt orange, I sat down beside Duck Cottage, and held a duck.

When you take ordinary camera photographs of children, how hard it is to catch them standing still! And, conversely, when you wish to take a sprightly motion picture, how hard it is to make them move. Lucinda was called up from deep water to act as our director.

'Here,' said Gregory, handing me the cardboard and crêpe paper and the many pairs of scissors with which we had started to make furniture for Duck Cottage, 'just get them all busy and jumping around you, the way they were up at the house.'

Just get them all busy — and get them jumping around you — under the cinematograph's horny eye! In a matter like Duck Cottage, I like to treat children as I would treat a cat or a genius — let them take the initiative themselves. Gregory was intelligent about this too, and so was everybody else in the family. Most of the earlier pictures had been taken when the children were unaware of being 'shot.' But this afternoon we had to work to order, and we could not afford to wait. Time was flying, and the sun was on the move. This was more than could be said of any of the children. They ranged themselves on the sand like graven images, trailing seaweed, and waited for the movies to begin.

'Phineas,' said Lucinda, 'suppose you take these sun hats and put them on the girls. And, Margaret, can't you get the boys to set up a flagstaff in front of the little house, and hitch a crêpe-paper pennant up on top?'

We found a tall stick for the flagpole, and Phineas, as the camera began to spin, bore down upon us with the hats.

'Oh, *no!*' cried one of the youngest nieces, selected as first victim by Uncle Phin; and she writhed and wriggled out from under the oncoming hat.

'Put it on!' insisted our stern directress. 'She'll be all right!'

Phineas, obeying, put it on crooked, after quite a skirmish, but she was by no means reconciled. He had turned from her to a more hat-minded elder niece, and I had just begun to stir some enthusiasm in the Junior Committee about a duck race when the camera ran down and had to be wound again. This time Gregory waited for good 'action,' then started the camera; whereupon action miraculously ceased. Not that the children stopped on purpose — it was just the way life is. Whirr your record at it, and it comes to a standstill. Stop your film or pause to wind your machine up, and how the world does

No. 3
IN A SERIES OF
Information Bulletins
ON THE ARCHITECTURAL PROFESSION

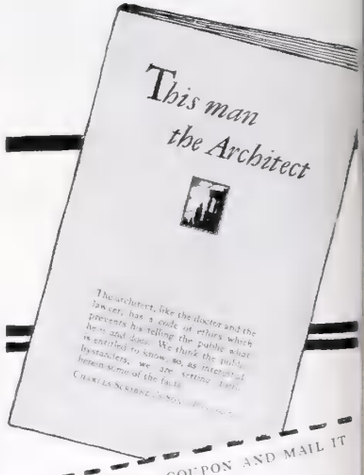


THE relationship of a man an his architect is similar to tha between a man and his physi cian. You retain the practi tioner of your choice, tell him as muc as possible of your aims, needs, mod of life (or business), and seek h diagnosis.

It will be well to realize the fac that you can tell him how large an what quality you want, allowing hi to ascertain for you what it will cos or else you can bind him as to qualit and cost, allowing him to tell yo how much building you can secure fo that amount; or, again, you can bin him as to size and cost, in which cas he will tell you what quality obtainable. Manifestly it is not possi ble for you to specify all three of thes governing factors — size, quality, an cost, since any two of them wi necessarily determine the third.

We have put some facts of this kin into a little booklet, "This man th Architect," which we shall be glad t send upon request, without charge, t any one who is interested. Plea enclose a self-addressed stampe envelope.

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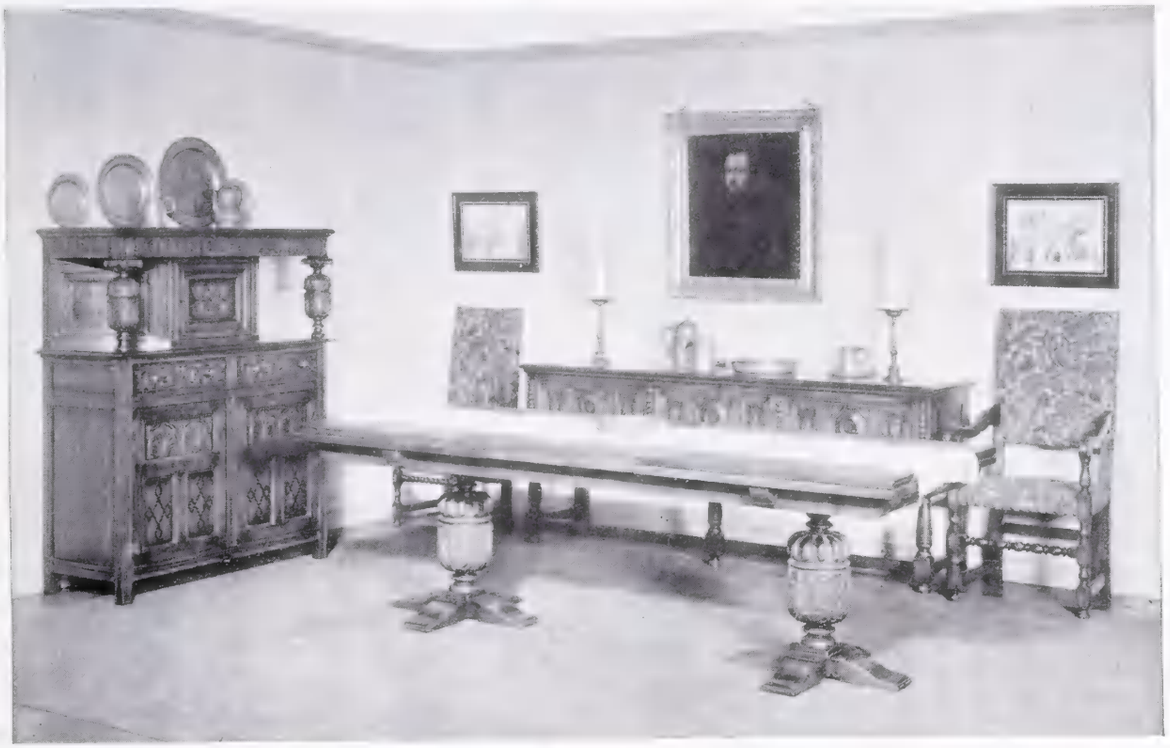
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(Booklet measures 3½ x 5½ inches)

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The Fascination of Old Furniture Retained in Kensington Designs

THE fascination of old furniture lies no doubt to some degree in the mellowness that time brings, and in the sense it imparts of service faithfully performed; still more in charm of design, inherent in the well-defined style that has developed naturally as the every-day expression of the life of a people; but above all in the fact that it possesses *character*—the quality that can be expressed only by craftsmanship.

It is the distinction of Kensington Furniture that it retains the charm and the decorative quality of the antique because it also is the product of craftsmanship, and because it faithfully interprets and gives life to the spirit of old work in design as well as in execution.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

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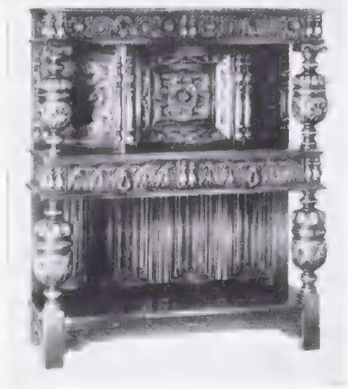
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Hastings, Mich. — *Showrooms*, Grand Rapids



An antique chair of oak, carved back

Please send booklet no.

NAME

ADDRESS

CITY

The House Confidential

(Continued from page 172)

move! There is an attachment for the motion-picture camera, which I recommend, that enables you to take pictures while you appear to point the other way. Both on one's camera and on one's personality such an attachment would be a valuable boon.

The best moment of our scenario came at the end, when a sudden breeze blew the fluttering pennant off the flagpole and the whole crew of children, with leaping, agile forms, went flying after it down to the water's edge — Lucinda's tiny daughter toddling uncertainly in the rear.

'Oh, lovely!' said Lucinda with satisfaction. 'At least you got that.'

'No, I did n't!' groaned Gregory. 'That was on the paper!' The film had ended just before the breeze came, and was simply buzzing along, winding its protecting paper around itself as it retired to its cocoon.

And thus, by the special irony of the camera, at the one artificial moment of that heavenly visit, Phineas and I, who take pains never to infringe the gentle etiquette of children, were recorded in the act of making advances that were not being any too well received. There we were. Nobody could deny it. You could plainly see us, half-clad representatives of the Adults' Club, working up a false activity with a worried hand. For posterity it stood depicted on the silver screen that we — we! — had spent a radiant seaside afternoon offering Duck Cottage to the resisting masses; goading reluctant nephews to a flag raising and a duck race; and clamping a totally uncalled-for sunbonnet upon a small, indignant niece.

Chats on Antiques

(Continued from page 163)

an accumulation of furniture inherited or passed on from one generation to another.

Thus, in the 1790 room, the famous Bulkeley long chair, dating from about 1665 or 1670, holds an honored place beside a high-backed armchair of the same style, although the general character of the room is in the style of Chippendale as interpreted in America during the late eighteenth century. Likewise in the 1750 room are to be found the Hitchcock spinnet described in this department for January 1930, and a quaint old painting of the sixteenth century. Of course the most authentic room of all is the Emerson library, which has been moved bodily from the old homestead across the way and reconstructed and arranged by his grandchildren exactly as he left it. His pen lies on the table where he put it down. Beside it is the chair in which he sat and wrote upon his lap. Along one wall are his books, many of them priceless first editions. And on the others hang the portraits of his friends and relatives. To see that room alone is worth a trip to Concord.

While most exhibition collections have been bought or acquired for settings already provided for them, the Concord house was built for its collection. First acquired in the amusing way described in this department for March 1929, this nucleus has been held and added to over a period of forty or fifty years by gifts and bequests solely from local sources, and is therefore as purely local a collection as one could find anywhere in the country. It is also a surprisingly complete one. I believe that I could count on my fingers the holes in the progression of types and styles to be found in that neighborhood between 1690 and 1825.

As would be expected in one of America's oldest towns, furniture of the early periods predominates. Few collections anywhere contain anything equal to the Concord series of American high-backed carved chairs in unbroken succession, from the elaborate chair of the Restoration and the later one of James II, through the banister-back, to the spoon-back chair of the William and Mary period. With such superb material to draw upon, the seventeenth-century room is naturally one of the finest in the house. Far from being a prototype of the usual seventeenth-century New England 'kitchen,' it resembles more nearly a baronial hall of the days of Charles the Gay or James, eloquent witness to the fact that Concord pioneers, exiles as they were, retained in their surroundings in the midst of a wilderness much of the flavor of the culture and elegance which they had left behind in England.

There are also a remarkable number of rare and beautiful pieces characteristic of eighteenth-century New England cabinetwork at its best. It is something of a surprise to find in a country collection pieces of such outstanding merit as the dressing table, Figure 2, a New England piece *par excellence* if ever there was one. Notice its graceful proportions and the unusual slender turn of the legs and feet. How these have remained intact during all these years is indeed a wonder. It is interesting to note the similarity in design of this piece and the little drop-leaf table, Figure 3. Although the latter is made of pine instead of mahogany, both might well have been the work of the same hand.

Another piece which speaks definitely of its neighborhood is the block-front bureau in Figure 4, of the

Efficient



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K-V Clothes Closet Fixtures modernize obsolete space-wasting closets, and make efficient orderly garment cases. All space is utilized. Clothing hangs wrinkle-free. Selection of garments is easy — a slight pull . . . and the wardrobe is brought into the light and air of the room . . . the garment desired is quickly chosen . . . a touch sends the carrier back into the closet. Moths are discouraged, cleanliness is assured. This strong and durable extension rod, operating on roller bearings in a metal sleeve, is handsomely finished and made in lengths from 12 to 6' inches. Can be installed with a screwdriver in new homes or old.

"The Clothes Closet and the Housewife" describes this modern fixture in detail. Also, K-V Shoe Racks, Wall Brackets and other K-V clothes closet conveniences. If your dealer cannot supply you, write.

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GRANDMOTHER BROWN'S HUNDRED YEARS
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4th SMALL HOUSE COMPETITION & EXHIBITION $2800 IN PRIZES

THE HOUSE BEAUTIFUL announces a Fourth Small-House Competition and Exhibition similar to those held during the last three years. This year, however, a special feature will be made of the successfully remodeled house and two prizes will be offered for those adjudged the best. These houses will be judged by a Jury of not less than three, to include two architects who are members of the American Institute of Architects. The new houses will be judged on the following points: —

1. Excellence of design
2. Skill in use of materials
3. Economy in space and convenience in plan
4. Adaptation to lot and orientation

The remodeled houses will be judged on the following points: —

1. Excellence of design
2. Skill and economy in adapting space to new demands and in solving special problems

The Competition calls for photographs and plans as specified in detail below of houses built or remodeled within the United States proper. Every architect who has recently built or remodeled a house which comes within one of the classes specified and which has not been published in any magazine of national scope (professional architectural magazines are excepted) is cordially invited to enter this competition.

As in previous years, a selected number of the houses submitted (both new and remodeled) will be sent in a traveling exhibition to as many cities from the east to the west coast as our scheduled time will allow. These exhibitions have been very popular and have aroused enthusiastic comment wherever they have been shown.

For the new house of 5-7 rooms:

1ST PRIZE - $500
2ND PRIZE - $300
3RD PRIZE - $200

For the new house of 8-12 rooms:

1ST PRIZE - $500
2ND PRIZE - $300
3RD PRIZE - $200

For the remodeled house of not more than 12 rooms:

1ST PRIZE - $500
2ND PRIZE - $300

IN ADDITION to these Prizes an Honorarium of $50 will be paid for each house (with the exception of the prize houses) accepted for publication in the *House Beautiful*. This applies to both the new houses and the remodeled houses.

GENERAL CONDITIONS

The submission of material in the Small-House Competition will be taken as an acceptance of the conditions as set forth below. The following general conditions apply to both new and remodeled houses.

This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

The house submitted may be of any style and of any material.

It may be of one, two, or three stories, and may contain, as noted above, from five to twelve rooms, inclusive. Breakfast-rooms, pantries, baths, dressing-rooms, halls, laundries, and enclosed porches will not be counted as rooms.

The contestant's name and address shall not be put on the front of the mount, but shall be written on the back, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope containing a plain card, 3″ x 5″ in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to have exhibited should be plainly marked on the back of the mount, 'Not for Exhibition.' Otherwise we shall consider that we have his consent to exhibit his photographs.

On the lowest part of the mount shall be put, in two or three lines and nicely lettered, the inscription, 'Submitted in the Contest held by the House Beautiful Magazine.' In the upper right hand corner shall be left space for a card 3″ x 5″ which will contain the architect's name, if the mount is selected for exhibition.

All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibition. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. In order not to delay the exhibitions, and also to ensure better reproductions, glossy prints of those photographs to be used in the *House Beautiful* will be secured from the architects. They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the honorarium of $50 covers the expense of these prints.
8. All entries should be carefully packed with stiff cardboard for protection, and expressed or delivered to the House Competition Editor, The House Beautiful, 8 Arlington Street, Boston, Massachusetts, on or before October 15, 1930.

SPECIAL CONDITIONS

● FOR NEW HOUSES

There must be presented: —

a. Three photographs of the house: —
   1. General view of the front
   2. Exterior detail
   3. Interior detail

   Two of these photographs are to be at least 7″ x 9″ in size, and the third an enlargement at least 14″ x 18″, all to be in soft sepia finish. The enlargement should be of the general view or exterior detail.

b. First- and second-floor plans, drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned; plot plan showing location and orientation of house, also at any convenient scale.

c. Legend giving the following information: —
   1. Name of owner (not obligatory)
   2. Location of house
   3. Orientation of house
   4. Composition of family
   5. Special problems that had to be considered
   6. Material and color of outside walls
   7. Material and color of roof
   8. Color of outside trim, doors, and windows
   9. Short description of interior shown

   These photographs, plans, and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30″ x 40″ in size and of light buff or cream color.

d. Set of blue prints showing the four elevations of the house. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blue prints must not contain the name of the architect.

● FOR REMODELED HOUSES

a. Photograph (or photostat) of house before remodeling

b. First- and second-floor plans of house before remodeling

c. Photograph of general view of house after remodeling

d. Photograph of detail (either exterior or interior) of house after remodeling

e. First- and second-floor plans of house after remodeling

f. Legend giving the following information: —
   1. Name of owner (not obligatory)
   2. Location of house
   3. Orientation of house
   4. Composition of family
   5. Special problems that had to be considered
   6. Material and color of outside walls
   7. Material and color of roof
   8. Color of outside trim, doors, and windows
   9. Short description of interior shown (if included)
   10. Short description of original house

   The floor plans may be drawn at any convenient scale and should be pochéd. The rooms should be plainly labeled and dimensioned. The photograph of the house before remodeling may be of any size. The two photographs of the house after remodeling should not be smaller than 7″ x 9″ in size, and it is suggested that one of these be enlarged to a size that will fit conveniently on to the mount. These photographs, plans, and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30″ x 40″ in size and of light buff or cream color.

g. Set of blue prints showing the four elevations of the remodeled house, also of the house before remodeling, *if available*. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blue prints must not contain the name of the architect.

THE HOUSE BEAUTIFUL PUBLISHING CORPORATION, 8 Arlington Street, BOSTON, MASSACHUSETTS

[*Additional copies of this Announcement may be procured upon request from the House Competition Editor at the above address*]

ANTIQUE

REPRODUCTIONS & ADAPTATIONS





The dresser is a copy of an antique imported from France

"*Old France*"

A Provincial Group in Beech

This authentic collection consists of sixteen pieces of bedroom furniture which are either copies of originals or close adaptations. Beech was a wood often used by the provincial cabinet makers. The style details express the country craftsman's simple and tasteful modification of the Louis XVI and Directoire modes. In addition to the pieces illustrated, there are a Chest Desk, Man's Chest, Pedestal Chest of Drawers, Small Dressing Table, Bedside Table, Night Table, Ladies Chiffonette, Chair and Bench.





Adapted from a piece in the Museum of Decorative Arts, Paris



Based on an original in the Guillaume Janneau Collection, Paris



Two fine original pieces of Louis Quinze and the copy from one of the Louis Quinze Collection

Charlotte antique reproductions and adaptations include Colonial, Early American, English and French types, in Cherry, Pine, Maple, Beech, Oak, Mahogany and Walnut. They are distinguished by the handiwork of skilled craftsmen, close adherence to traditional details, and a treatment of the wood which gives it the mellowness of an antique.

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I enclose 10 cents. Please send booklet.

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Chats on Antiques

(*Continued from page* 174)

small size and delicate proportions characteristic of such pieces found in and about Boston. A rare silver table of a type believed to hail from Newport is shown in Figure 5. I know of only two other tables of this kind — one at the Wayside Inn at Sudbury, and one in the Metropolitan Museum of New York. An even rarer type is that of the single drop-leaf table shown in Figure 6. In his *Furniture Treasury*, Wallace Nutting shows one of these tables with claw and ball feet owned by Dr. and Mrs. J. M. Birnie, but I can think of no other at the moment. The one at Concord is of beautiful San Domingo mahogany, heavy as lead, each leaf measuring eighteen inches across, and cut from a single superb plank. The line of the apron here in relation to the turn of the cabriole legs is unusually fine. Another interesting feature is the heavy pad beneath the graceful Dutch foot.

Next to this, or possibly before it, the piece in the collection which I covet most is the little Pembroke table in the style of Chippendale, Figure 7. This is what I call an antique without a flaw. Tracing its descent directly from a Concord family, it has been a part of the Antiquarian collection for nearly fifty years, during which time it has been touched by nothing harsher than a dusting cloth. The delicate fretwork at the angles of the apron and legs and in the crossed stretchers is without a break, and the finish is in almost perfect condition. Pieces of this type have been sold during the past few years for phenomenal sums, none of them of course sufficient to buy the table photographed. I wish that it were possible for me to mention other important examples of this interesting eighteenth-century group. But these must wait. I shall also try to show at some later time a group of those pieces which have value not only as types, but for their historic associations. These of course are the pieces of which the Society is particularly proud. And it is these which will make their new house interesting, not only to collectors, but to every American with a breath of sentiment in him for the traditions of his country.

The House of To-day

(*Continued from page* 137)

electric machine with the main electric current at one side and the main water pipe at the other, and hot water is at our disposal at any time. The hot-water faucet turns on the switch that starts the heater in motion and turns it off when we have drawn all the water we want. The advantage of this system is that it provides hot water at any time intermittently, without incurring the expense of providing hot water continually. And as we have improved the appliances themselves, we have given more attention to the various fittings. We have seen, for example, that iron water pipes are of shorter life than brass pipes and are more apt to rust and corrode. The cost of brass pipes is slightly more than iron, but the well-built house to-day is almost universally equipped with brass water pipes. The telephone to-day is likewise considered an important detail of equipment in the modern house. In many houses extensions are placed in all the principal rooms at the time of building for the very obvious convenience of saving steps.

But now let us see how these same modern improvements in the equipment of a house have affected the design of such things as lighting and plumbing fixtures. We have only recently come to appreciate that electricity presents far greater opportunities than merely allowing us to electrify old candle and gas fixtures and oil lamps. The very fact that the lighting unit, in the form of a bulb, has no exposed flame, as have gas and oil, allows of all sorts of new ideas in lighting fixtures. It was customary in the days of gas to install a centre ceiling fixture in each room with only an occasional wall bracket, depending on oil lamps for intense light for reading. But to-day, with the universal use of electricity, we are not satisfied with so few fixtures and expect our rooms to be as bright by night as they are by day. The centre ceiling chandelier has gradually disappeared and the majority of rooms to-day are lighted by several wall brackets, with electric lamps to give intense light where strong light is needed. Mr. Talbutt, of the firm of Willing, Sims, and Talbutt, Philadelphia architects, states that the slight cost of additional base plugs results in the owner's preferring to have too many rather than too few, so that if she wants to use another lamp there is a plug handy to which to attach it.

A few years ago much was heard about indirect lighting. The principle on which indirect lighting is based is not really a practical one. A great amount of light is wasted by being focused on to a wall or ceiling and reflected from there to the room. The tendency to-day is to get the full benefit of the light but to eliminate the glare as much as possible. This is often done by the use of frosted and moulded glass, by which the rays, when passing

THREE WOMEN

By H. E. Wortham

Five hours of pure pleasure



Saint Teresa of Avila
Spain
1515–1582

This book has given the reviewer five hours of pure pleasure and no one who enjoys brilliant critical biography should miss it. Each of the women of whom Mr. Wortham writes, St. Teresa, Mrs. Eddy and Madame de Choiseul, epitomizes her period and race, each had qualities which made her great in her own day, and which continue to fire the imagination of men, and each acknowledged with her whole soul the supreme power of love.



La Duchesse de Choiseul
France
1735–1801

St. Teresa was Spanish Catholicism, mystic and indomitable, embracing the ideal and making it actual. Madame de Choiseul was aristocratic France, making the actual the ideal. And Mrs. Eddy is Anglo-Saxon Protestantism, denying the actual. — Outlook and Independent.

Witty, thoroughly readable

The only things these women have in common are frail health, dauntless courage and the power to awaken devotion in those around them. . . . Mr. Wortham does not press these comparisons. He has written a sensible book, just, witty, sympathetic, thoroughly readable. One can read the three biographies separately and gain much scholarly information, knowledge of humanity and pure enjoyment. As comments on the life and preoccupations of society in three different ages, the essays are beyond criticism. . . . Mr. Wortham recreated his three women sympathetically and with occasional touches of very sly irony which add to the relish of the book. — New York Herald-Tribune.



Mrs. Mary Baker Eddy
United States
1821–1910

AN ATLANTIC BOOK

$3.50 at all booksellers

Published by

LITTLE, BROWN & COMPANY

The Scrapbook

BOOKLETS FOR THOSE INTERESTED IN REMODELING

ALMOST everyone keeps a scrapbook of useful information. To assist *House Beautiful* readers in collecting valuable material for their scrapbooks, we plan each month to review a number of booklets, including especially those on subjects relative to the editorial text for that month. Since this issue, for instance, is chiefly devoted to remodeling, we are listing below the literature which seems particularly adapted to the modernization of existing houses. Next month being the Fall Building Number, we shall list many interesting booklets on the subject of building, and so on throughout the year.

Unless otherwise noted, these booklets are sent free, and all that is necessary to obtain any of them is to fill in the coupon below, giving the number or numbers as listed. *If a charge is indicated, send stamps for the required amount.*

In addition to this service we are always glad to answer special inquiries relating to *building, decorating, or gardening*, and hope that many of our readers who wish information or advice on these subjects will not hesitate to call on us.

1. ***Build Warm Houses:*** In this booklet you are offered material that has been especially prepared by the manufacturer for architects. It contains a treatise on the advantages of insulation and shows how the particular product under discussion may be incorporated in existing houses. A sample of the product is included. *Samuel Cabot, Inc.*

2. ***How to Lock Out Air, the Heat Thief:*** This title might be misleading, but really — to anyone having a steam-heating system in his home — this booklet will prove the equivalent of interest on hundreds of dollars in the bank. Air in a steam system is a thief. How it can be shut out and your home made more uniformly comfortable is told in this booklet which is yours for the asking. *Hoffman Specialty Company*

3. ***The Story of Comfort:*** Take the electric cord out from under the rug, throw away the extension for the percolator, and remove the extra socket from the hall light. Here is a booklet describing a scientifically prepared plan that may be applied to your home, old or new — to assure you the comforts and conveniences of every form of electric appliance. You will be sure to enjoy and profit by this information. *General Electric Company*

4. ***Making Old Houses into Charming Homes:*** The location of an old house sometimes makes it preferable to a new house in an outlying development. If your home — or the one you plan to purchase — is not exactly this year's model, undoubtedly the descriptions and illustrations in this booklet will help you. Its entire contents are devoted to this subject. *Weatherbest Stained Shingle Company*

5. ***Homes and Pine Interiors:*** This longing for a 'native pine' room is far from a seasonal desire. There is something about the simplicity and beauty of pine paneling that appeals to us all, and it is becoming increasingly popular. This charmingly illustrated booklet costs $1.00. *Shevlin-Carpenter-Clarke Company*

6. ***Homes of Comfort:*** Probably the most common problem of remodeling is the addition of an extra bathroom — or lavatory. Whether your house is already built or still to be planned, here is real help for you. Illustrated in color, this booklet gives drawings and prices of complete installations, which is a most satisfactory method when the check book must be consulted. *Crane & Company*

7. ***Decorating with Casements:*** This is more than a piece of literature describing a good manufacturer's product. It is a collection of pictures in color showing how prominent decorators suggest the draping of casement windows, and helps to solve a most difficult problem. There are lots of suggestions that you will find most practical regardless of how new or how old your house may be. *Detroit Steel Products*

8. ***New Ideas in Home Decoration:*** Here are offered many suggestions for producing an effective color scheme in the rooms throughout your home by the use of a floor covering that is obtainable in so great a number of colors and designs that draperies, wall covering, upholstery, and so forth, may be made to harmonize effectively. The charge for this booklet is 10 cents. *Armstrong Cork Company*

9. ***How Shall I Heat My Home?*** Well, how will you? Just because that question has been argued and discussed for years, don't think for a minute that a very complete answer has not been prepared. This booklet discusses the various systems — and does it thoroughly. *American Radiator Company*

10. ***Giving the Old House a New Lease on Life:*** The manufacturer publishing this folder evidently believed pictorial evidence better than a thousand words, since it is filled with photographs taken of houses before and after having their side walls re-covered with stained shingles. If you have doubted the possibilities of re-beautifying your house by this method, here is your answer. *Creo-Dipt Company*

11. ***Aluminum Paint:*** This booklet describes completely the 'Coat of Metal' protection obtainable by the use of aluminum paint. Advantages to be derived from the use of this paint as a priming coat, with resultant saving, are well shown and described. Unusual uses to which it may be put throughout the house are also pointed out. *Aluminum Company of America*

12. ***Colonial Entrances:*** Because the most appealing feature of a house is usually the front entrance, more and more attention is being given to its character. This booklet shows some excellent illustrations of various types which should be of value to everyone contemplating remodeling or modernizing. *Hartmann-Sanders Company*

13. ***The New Book of Roofs:*** A thorough discussion of the beauty that the proper roof helps to give a house. Color, texture, permanence, are all considered. The question of re-roofing is taken up. Colored illustrations help to make this book particularly interesting. Price, 30 cents. *Johns-Manville Company*

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Though announced as a novel, this is a straight narrative of adventure in the Lafayette Flying Corps in which America was peculiarly interested. Admirably told, forward, vivid and absorbing. — HENRY WYSHAM LANIER in *Home Companion*

So many hell-raising doughboys have appeared in war stories that it seems almost impossible for an American author to write about the war without displaying a lot of wisecracks. But "Falcons of France" is an exception. It gets over a complete autobiographical account of an American aviator's experience in France without profanity, liquor guzzling, brag and bluster. — HARRY HANSEN in *The New York World*.

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THE HOUSE OF TO-DAY

(Continued from page 176)

through the glass, are distorted. Indirect lighting, however, is being developed for decorative effects, but this is a subject in itself. The electrical plans of the house of to-day are extremely complicated, with the various outlets for wall and ceiling fixtures, switch plates, base plugs for lamps, and special ones for power. Many houses, too, are wired for the radio, which involves certain other complications.

As we have come to appreciate beauty in the house, we have seen great efforts made to improve the appearance of various utility fixtures. In the house of to-day there are plumbing fixtures which have been designed as carefully as is a chair. With a greater regard for beauty generally we have left nothing unimproved, not even the kitchen sink or the bathroom faucets. Color has found its way into plumbing fixtures, which at one time, not so very long ago, were thought to be perfect only when immaculately white. We have felt, too, the necessity for concealing awkwardly placed radiators. The 'period radiator cover' is one of the most absurd concoctions of this over-zealous age. Conceal a radiator, yes, but to conceal it with a cover that has the character of a period when steam heat and radiators were not even dreamt of is an anachronism. Robert R. McGoodwin, Philadelphia architect, and many other architects with whom I have discussed the question, generally try to conceal radiators under window seats or in reveals in the walls. The illustration on page 137 shows a radiator under a window seat in the living-room of a house designed by Roger H. Bullard, Architect.

We might almost say that the equipment of a house to-day is considered more important than its design. For it is probably true that many of us would put up with a house that in its design did not come quite up to our expectations and meet our ideas of good taste if it were equipped throughout with all the latest improvements. Now that we have gone so far in the development of this phase of the house, however, it would seem as if it were time to give more consideration to its design. We must realize that because of these various new types of equipment that have been developed the period house is really an inconsistency which only our conservatism perpetuates. We must develop a modern plan before we can expect a 'modern house' to arise. Modern equipment will be instrumental, I think, in future evolution of a plan which will be entirely adjusted to our modern needs and which will in turn be expressed in a new architectural form.

Photograph by John Wallace Gillies, Inc.



THE IMPROVEMENT *in the planning and decoration of bathrooms, as well as in the design of their fixtures, is well illustrated by this bathroom in a house designed by Frank J. Forster, Architect*

Notes from Some Virginia Gardens

(*Continued from page* 164)

hovers close by with its tiny stream, separated from the main garden by a low rubblestone border. Here seeds of wild phlox and columbine and primrose have sown themselves, and their progeny are allowed to run riot, or look as if they had, which is after all what counts in a garden.

The front door looks down the hall through a rear door to another garden path leading out through a gate under an old apple tree and bordered all the way by the most lovely iris — like a rainbow in the setting sun. A flock of white geese strut on the lawn on the service side — a lively and indispensable part of the picture.

Chatham

The garden at Chatham includes a low wide living terrace at the rear of the house, which looks down a broad grass *allée* bordered by rows of tall red cedars daringly and successfully clipped to look like tall old English yews. Thence through an iron gate to a very lovely terra-cotta Diana in a garden of more clipped cedars. The base of this statue is beautifully planted with two or three well-chosen flat old box specimens and a few old English ivy plants cleverly worked in with it, as if these two had grown old with the statue.

On either side of the grass allée the garden extends in flat parterres bordered with tiny box hedges. Beyond at one side is a complete rose garden, on the other an iris garden with a pergola of white brick piers down two sides.

Still farther along is the famous bird garden, a series of six or eight pheasant cages of wire netting, like glorified chicken runs, and truly glorified. The birds are rare ones of gorgeous colors, and each bird with his mate has his own little house and run planted with old gnarled box bushes and cedars, where he can strut at will. Dogwood borders the path past the cages so that one is scarcely aware of the wire divisions.

A few Lombardy poplars planted beyond the central allée behind the terminal cedars give an interesting irregularity to the skyline, which would otherwise be hard and empty. The silhouette against the sky, as well as shadows, means much in a garden, and the designer who knows this can often create both.

The planting at Chatham is full of suggestions. The parterre beds are planted each with one kind of plant, and different colors fill the different beds, though they are arranged symmetrically. Pink English daisies fill two beds, blue forget-me-nots another, and yellow Erysimum and blue *Phacelia campanularia* others. Interesting standards accent the centres of the parterre groups. Common *Forsythia suspensa* is used, also weigela, as well as the better-known standard wisteria.

There are also pots in the loggia and on the terrace, some filled with forget-me-nots, some with fluffy *Alyssum saxatile*, and others with various pinks. Potted plants are always decorative, but it is refreshing to find some new subjects used. Almost any shallow-rooted field or pot-grown plant can be taken up and potted when in bloom, or just before, if the ball is kept and the operation performed on a wet day.

The outbuildings and lesser buildings at Chatham are also fascinating parts of the garden. When a garden can show its service parts as well as its living quarters as places of beauty, that garden is twice blessed. We know that it is good not only to look at but to live in — and in this quality lies the secret of the best gardens.

More Small Trees of Great Worth

(*Continued from page* 156)

assume bright tints of orange and scarlet. *Rhus cotinoides* (American smoketree), from the Southwest, sometimes grows thirty-five feet tall, but the old-world *R. cotinus*, the common smoketree, is rarely other than a spreading shrub. The latter is the hardier of the two, but both are grown, when slightly sheltered, in Massachusetts. The American species is rather brighter in its autumn tints; the other leads in the showiness of fruit. Both do best in well-drained soil in sunny places, luxuriating, like the sumacs, in dry and rocky situations.

The only member of the heath family to appear in this list is the sourwood, *Oxydendrum arboreum*, which has gained in recent years some of the popularity it richly deserves. As commonly seen, it is very slender, with a narrow, round-topped crown. It grows quite slowly, but, as a compensation, it begins to bloom when knee-high. The white blossoms, shaped like



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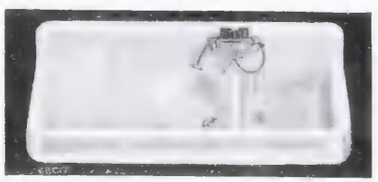


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More Small Trees of Great Worth

(*Continued from page* 179)

the blueberry's and arranged in racemes often eight inches long, are handsome in the peach-like foliage. Yet their fall is scarcely noticed, for capsules of gray and other colors follow them closely, maintaining the beauty of the tree at a high level. And a little later the leaves flame scarlet. The sourwood is perfectly hardy in New England. It is peculiarly free from disease and insect pests, and prospers in any moderately good soil (or it may prefer acid soil), enduring shade well.

Stewartia and franklinia, of the tea family, would be two of our choicest small trees no matter when they bloomed, but since their blossoms are at their best in late July and August when few trees and shrubs are flowering, they are hardly to be omitted from our grounds. The latter has an amazing history. The Bartrams, John and his son William, found it in their explorations in Georgia in 1765. The same stand near the Altamaha River was visited by Moses Marshall in 1790, but never since that time has anyone been able to find the franklinia there or elsewhere in a wild state, and the species is known to us only from cultivated trees, all of which are descended (by cuttings) from a single specimen which John Bartram transplanted to his famous garden in West Philadelphia. (A report that wild trees were rediscovered in 1929 has not been confirmed.) Franklinia rarely attains a height of more than fifteen or twenty feet, and is inclined to be shrubby, especially in the north. It apparently prefers acid soil.

Like Benjamin Franklin's namesake, the mountain stewartia bears a superficial resemblance to the magnolia in both flower and leaf. Toward the north it often appears as a shrub, though not uncommonly even there as a tree fifteen feet tall. The Japanese stewartia has the same flower season and is more dependably a tree. The blossoms, which are borne abundantly, are white with a mass of yellow stamens, and they open more widely than the cup-shaped ones of the native species. It has proved perfectly hardy in the Arnold Arboretum and deserves wide planting.

The Children's Play Garden

(*Continued from page* 140)

the edge with a stick, bubbles will rise to the surface, and perhaps you may dislodge a deadly bloodsucker. Around this pond centre many deep dark mysteries.

Beyond the boat pool and beyond the turtle pond the ground becomes almost hilly, and here grow many low, thick bushes. These are the hide-and-seek bushes. Some are so thick that by wiggling you can squirm in far enough to be completely hidden.

Opposite the bushes and in the southwest end of the garden is the climbing tree. This is a gnarly, low-branching oak. A rope ladder dangles from one of the limbs, and a wooden ladder is built firmly up against the trunk. The latter is for the convenience of visiting friends who have not mastered the art of rope climbing. Both the ladders lead to a tree house, well hidden among the green leaves. Near the oak usually stands the wigwam, but as this is easily moved one is never quite sure where it will be found.

In the middle of the west side of the garden, by the hedge, will be a long high concrete wall. This will be made very smooth, so balls can bound from it evenly. Here also one can write and draw as one pleases with colored chalk.

In the northwest corner is the 'gym' apparatus — a slide, a 'teeter-totter,' a horizontal bar, swinging rings, and a soft mattress to fall on.

Flowers will grow in the garden: dandelions and English daisies in the grass; pansies, forget-me-nots, and violets near the hedges; a tall straight Jack-in-the-pulpit by the turtle pond; buttercups and field daisies among the hide-and-seek bushes. None of these flowers will grow in large clumps or beds — thus the danger of stepping on them will be lessened.

So the children's garden is planned, and soon spring will be with us again, when young and old alike can go out and play in their gardens.



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is a valuable book . . . and we are extremely fortunate to have here preserved for us so ably this section of unique American life before it becomes a thing of the past. Mrs. Risley, in beautiful English, has captured for us the feeling of out of doors; the basic friendliness of these people; their delightful, readable dialect; their homely philosophy; their dependence on religion; their queer cults; their attitude toward woman's place in life, and so on. With a light touch, in easy conversational style the author gives us adventure, humor to a very high degree, and pathos (brought out always briefly by suggestion). It is a book to be read and to be treasured. — PHILADELPHIA PUBLIC LEDGER.

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OUR eighth annual cover competition closed on May 15 — the most successful one in every respect that we have yet conducted. There were 1817 designs submitted, not counting many which were received too late to be accepted.

The judges, consisting of Mr. W. A. Dwiggins, well-known artist and author of *Layout in Advertising*, and members of the *House Beautiful* staff, awarded the Prizes and Honorable Mentions as follows: —

First Prize: **BERNICE STERN,** *New York City*

Second Prize: **ELIZABETH LEWIS,** *Victorville, California*

Student Prize: **JEAN MANSFIELD,** *University of California at Los Angeles*

Honorable Mention:

VANNA PETERS, *Chouinard School of Art, Los Angeles*

DIGUR BADER, *Chouinard School of Art, Los Angeles*

MARION SPANGENBERG, *Philadelphia School of Design for Women*

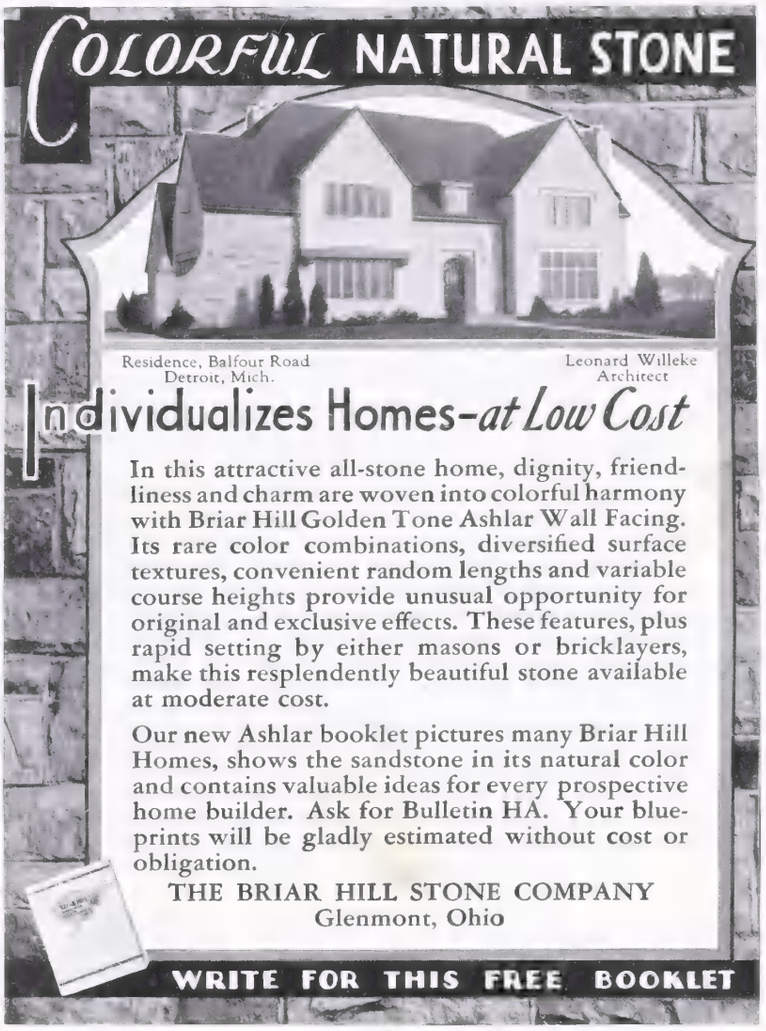
ALFRED C. PARKER, *Clayton, Missouri*

MARY LOUISE ELA, *Rochester, Wisconsin*

NELSON GROFE, *Boyertown, Pennsylvania*

The Chouinard School of Art, Los Angeles, was especially commended for the high standard of the work submitted by its students.

Owing to the smaller size of the covers this year it has been possible to include one hundred and forty instead of the usual one hundred designs in our traveling exhibit. The first exhibition will be held at 8 Arlington St., Boston, from September 8 to 20, the next one at the Providence School of Design, Providence, Rhode Island, from September 22 to October 1, and the exhibit will then be shown in New York during October. Further exhibition dates will be published in the September issue.



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How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG

THE mention of certain plants in garden circles always calls forth a derisive smile. I am going to refer to them as 'pet abominations' even at the risk of offending some who have them growing. I have always felt that no plant is ugly in itself, but it is its misuse or wrong associations that cause us to dislike it.

First of these abominations is scarlet Salvia. Yet this I have had in a picking garden where it was lovely against a background of creamy wild cucumber vine, *Artemisia vulgaris*, plumepoppy, zinnias of greenish white, pale lavender asters and sweet-sultans, and with a foreground of *café au lait* annual phlox. Another time I used it on a far hillside massed as a foreground to a shrubbery border planned for its vivid autumn reds, where it was most effective.

The next most despised plant is, I think, the *Hydrangea paniculata*. At a certain time in late August, I see it blushing pink like a frothy mass of ice cream and marvel at its loveliness, particularly if it is an old one in tree form. But constant repetition of it makes me loathe it, especially when the heads have turned to a dirty green and droop forlornly.

The blue spruce belongs also in this group. It is so often seen stuck in the front lawn beside the inevitable bed of Salvias that we have become blind to its artistic use. I once built a whole garden around a group of four large old ones, mingled with the long branches and deep, dull pink cups of magnolias. A pool was built with plantings of lavender and cool pink and gray-green, and now these spruces are the focal point of a charming picture.

Anthony Waterer spireal hated for years. Since it is always painfully associated with cheap bungalows, I determined never to use it in my plantings. Yet after a while someone showed me how effective for cutting are its sprays of raspberry-pink. Also, it blooms in August, when there is little else, and since then I have used it, but with restraint.

As for Vanhoutte spirea, some people won't let me include it on a planting plan. When old, it is very ugly, but if pruned in the right way, — not lopped back, but thinned after blooming by taking out the oldest wood, — it will remain graceful. A pretty combination is its use with Paul English hawthorn.



PLANT MATERIAL *referred to in the text can for the most part be obtained from the nurseries whose advertisements appear on these pages. For sources of those plants not generally carried write to the Readers' Service Department, House Beautiful, 8 Arlington Street, Boston, and enclose a stamped self-addressed envelope.*

WHAT TO DO IN AUGUST They tell me that July is the one month when it is fatal to move a peony, but that August is the best month. In resetting see that only one inch of soil is above the eyes. Iris may now be divided, as well as in July. Toward the end of the month is the ideal time for dividing phlox, for there is still enough color showing so that we know what we are about. Now is the time for planting Madonna lilies, or as soon after as they arrive from abroad. Christmas-roses do not like to be disturbed at any other time but now, and Colchicums planted now will bloom this autumn.

The first ten days in August are reputed to be the best time for clipping an arborvitæ hedge, and the truth of the adage is proved by the luxuriance of one which I have attended faithfully for many years.

■ ● ● The last two weeks in August are the ideal time for transplanting evergreens unless the soil is too dry, in which case it is better to wait for a wet spell. Better wait until spring if the situation is wind-swept. In any case, protect with cornstalks, pine boughs, or burlap, and do not allow them to go into the winter in a dry condition. Spraying of the foliage is helpful, in addition to watering the roots.

SHRUBS FOR AUGUST BLOOM It is well at this season to look about and see what shrubs are now in bloom. We no longer crave spectacular effects, but are more concerned with restful greens. Yet a number of delightful flowering shrubs are in evidence. There is the pure white Althæa Wm. R. Smith, and also lovely ones of palest pink, deep raspberry, or violet. The sweet pepper bush with its spikes of greenish white is an attractive accompaniment to the despised goldenglow, which contains in its heart such a pronounced greenish tinge.

Sorbarias now take the place of the Spiræas. One of the best of these is *S. arborea glabrata*, with divided deep green leaves and spectacular white panicles, growing from six to fifteen feet tall.

The lilac chaste-tree (*Vitex agnus-castus*) and *V. macrophylla* are interesting shrubs with aromatic five-fingered leaves and lavender-blue flowers in terminal spikes.

In front of this I have seen planted the somewhat lower-growing *Elsholtzia stauntoni*, to be treated almost like a herbaceous plant, a shapely little bush with spikes of rosy-purple flowers.

Then there is the Lespedeza or bushclover with purple pea-like flowers attractive with the *Clematis paniculata*.

FORM IN PLANTING In addition to practical reasons, we plant also for æsthetic reasons, in which case we consider form of vital importance. It will be helpful to know that pointed accents (so indispensable in creating pictures) other than the usual redcedars and Lombardy poplars may be secured by the Cercidiphyllum, which is pointed when young and has a most attractive heart-shaped leaf tinged pink when unfolding. There are also pyramidal elms, though these are rather like broad, pyramidal maples, and the Chinese poplar (*Populus simoni fastigiata*). (*Continued on page* 184)



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Shelley's Lost Letters to Harriet

LESLIE HOTSON'S discovery of the lost letters which Shelley wrote to Harriet at the time of his elopement with Mary Godwin, urging her to resign her place as wife in Mary's favor, were first published in the Atlantic Monthly in January, February and March, 1930. They are now offered in book form in a strikingly beautiful limited edition.

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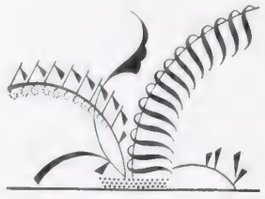
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How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG



(*Continued from page* 182)

Round-headed trees for contrast of form are not far to seek — crabs, cherries, willows, maples, and oaks.

Picturesquely irregular shapes are a little harder to find. The tea crab (*Malus theifera*) is branched irregularly, as are certain of our native thorns, notably *Crataegus coccinea*, the thicket hawthorn.

• • • Prostrate plants are equally useful in securing individual and different effects with planting. My favorite evergreen of this type is *Juniperus chinensis procumbens*. A single specimen will spread five feet, though only eight inches high. It is of a delightful blue-green color and combines well with the glaucus variety of redcedar (*J. virginiana glauca*). And of course the common creeping juniper is always to be depended upon (*Juniperus horizontalis*).

THE RUN-DOWN PERENNIAL GARDEN Now is the time to remake the perennial garden which has run down, and so the best possible formula for soil preparation is in order. If possible have all poor soil removed from the entire bed to a depth of eighteen inches (two feet is better). Remove all gravelly subsoil, and replace with a mixture of one-half good loam, one-fourth leaf mould or commercial humus, and one-fourth well-rotted manure. Heap up four inches to allow for settling and top-dress with bone meal and wood ashes sprinkled on until the ground looks white.

GARDEN-MAKING STEP BY STEP

BY DOROTHY M-P. CLOUD

(*Continued from page* 151)

is sown. As in the case of all small seed, it is scarcely hidden from sight. The covering should consist of two parts sand to one part topsoil.

• • • The annuals best suited for borders are sweet alyssum, candytuft, Tom Thumb nasturtiums, Little Bluestar ageratum, portulaca, lobelia, and the dwarf varieties of *Phlox drummondi*. In common with nasturtiums, it is especially necessary to remove faithfully all faded flowers from phlox, in order to lengthen their blooming season. Actually this is a practice which should be followed with all plants.

Most of the annuals, not including those used for borders, are planted from twelve to eighteen inches apart in the flower bed. The delicate growers, such as Trachymene, as well as those that are less pretentious in size, thrive better if more closely planted.

The following list gives most of the annuals that are sown directly in the garden in the spot where they are to stand: —

Gypsophila elegans	Godetia
Centaurea cyanus	*Mirabilis jalapa*
Centaurea imperialis	Mignonette
Brachycome	Nigella
Coreopsis	Portulaca
Gaillardia	Candytuft

Most of the above-mentioned seeds are sown broadcast and are later thinned out somewhat as they develop, the amount differing with each plant according to the kind of growth it makes, the rule to follow being not to allow them to become crowded. Coreopsis should be sown in rows eight inches apart; the seedlings are later thinned to stand eight or ten inches in the row. *Mirabilis jalapa* (four-o'clock) is sown in groups of three seeds each, which are later thinned to one plant. The groups should be eighteen inches apart. Occasionally they are started under glass and transplanted later in the open, but not so successfully.

Cosmos can be started in frames in early April and transplanted to the open where it is to stand. In

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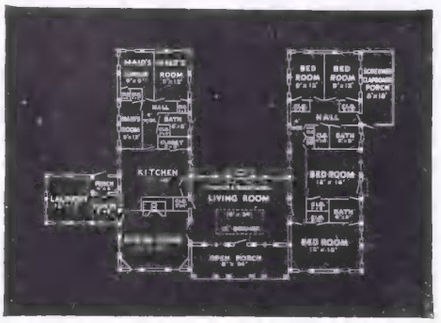
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GARDEN-MAKING STEP BY STEP

(*Continued from page* 184)

this way much needed time is gained, as it takes a long period to come into bloom. However, it is usually started in the open the end of April, the seedlings being thinned to twelve or eighteen inches apart. When the plants are ten or twelve inches tall they should be pinched back, the weaker ones more severely than the stronger ones. Support should be given early, as cosmos develops rather weak, succulent stems. Usually chicken wire is used for the purpose, just as for sweet peas.

Lupines and Trachymene both transplant with difficulty, especially the former. The best way to succeed with lupines is to sow three seeds in each pot, using three-inch pots. As the plants grow, thin each pot to one plant. The plants are later moved directly from the pots to the places where they are to remain in the flower bed. Trachymene should also be started in pots, so that it will suffer less shock in the transplanting to the garden.

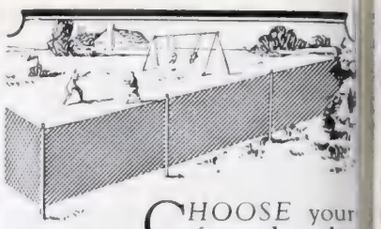
Larkspur is frequently started in frames; however, it really does best when sown in the open where it is to stand, the plants, as they grow, being thinned sufficiently to keep them from overcrowding. They may be allowed to remain fairly close in order to provide shade, their delicate foliage being easily affected with the burning sun of summer.

• ■ ■ For an early garden there are a few stand-bys that can be forced, by starting them in hotbeds in March for bloom in June, such as *Phlox drummondi*, petunias, stock, candytuft, ageratum, and calendulas.

Many annuals, such as zinnias, petunias, ageratum, four-o'clocks, marigold, snapdragon, Helichrysum, and verbena, when they once begin to bloom will continue in their well-doing throughout the season. Those that bloom for a shorter period may be counted upon to give effect according to the various times they are started. Of the edging plants sweet alyssum will flower throughout the season, and more satisfactorily if its blooms are cut off in early August, when new flowers will break out, supplying the autumn with much fresher blooms. Its loveliness continues until frost. Nasturtiums also will be floriferous until late fall. Portulaca remains colorful until the autumn, but finally grows weary sooner than some of its neighbors and fails to throw more flower buds. Mignonette adds its fragrance to the garden, and candytuft is beautiful in early summer. The latter can be sown again the first or middle of July for fall effect. It should be sown generously, as should also gypsophila, and the young plants thinned out only slightly. When space is available it is well to use it as a growing spot for an additional supply of annuals, sowing the seed in May or early June. It can later be used to replace plants that have reached old age, and so fill the garden with the freshness of early summer, which will continue until frost.

The routine care given to perennials is applicable also to annuals. In their youth they require an occasional pinching back, even after being moved to the garden, in order to make strong plants. Asters are one of the few exceptions to this rule. They should be given a thorough watering whenever necessary, in this way keeping the ground continually damp, only allowing it to dry out occasionally to guard against rot and other diseases. During the summer season a soaking once or twice a day is usually sufficient. It is preferable to give the watering in the early morning or the late afternoon. In the extreme heat the sprinkler can be kept busy almost all day, being moved to a different spot about every half hour, and only discontinuing during the middle of the day. Once every one or two weeks throughout the growing season a top-dressing of pulverized sheep manure may be applied before the cultivation with excellent results. Liquid cow manure is often used with the same frequency, rather than sheep manure, but is discontinued when the flower buds show color, the strength prescribed being one-half liquid cow manure to one-half water. It should never be applied when the soil is in a dry condition, nor should any of the mixture be allowed to fall on the foliage, as it might burn it. Bone flour broadcast over the bed at budding time will stimulate the flower development quite promptly.

Cultivation should be practised every week, and as often as practical after a rainfall in order to conserve the moisture. Never stir the ground when it is in a wet condition, as this is harmful to the soil construction. If the soil pulverizes when disturbed, then it is dry enough to be worked. Staking falls under the daily care and should be attended to as soon as any plants begin to show signs of needing support, or even sooner. Ordinarily wire stakes will adequately support annuals, and are the least conspicuous, though sometimes the wooden stakes are needed for the heavier growers.



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GARDEN-MAKING STEP BY STEP

(*Continued from page* 186)

Faithful and daily care will do much in developing healthy plants, possessing sufficient vigor to resist the many diseases to which the weaker ones fall prey. The garden should be sprayed once a week, with a combination spray that will attack diseases and also the leaf-sucking and the leaf-eating insects. Pyrox with aphine, or nicotine, or Black Leaf 40 added to it will supply this need with the minimum amount of trouble. The many other fungicides and insecticides have been discussed in a previous article.

The delight of working out different color combinations and planting schemes from year to year gives wide opportunity for variety. An early garden planted with Purple Prince petunias, shell-pink *Phlox drummondi* or yellow, Blue Perfection ageratum, 10-week stock in purple, light blue, and rose has a beautiful effect. If no pink is used in the garden, then Lemon King calendula will add a note of true yellow to the picture. In many cases it is used in spite of the pink.

The array of colors in English gardens gives one the inspiration of bringing together every conceivable color with the exception of red — of course placing conflicting shades at a little distance from each other. This opens one's garden to almost the entire list of annuals. Zinnias in their various lovely colors, cornflowers, Royal sweet-sultan, strawflowers, Aztec marigold, Nicotiana, larkspur, and scabiosa are much-loved frequenters of old-fashioned gardens, and because of their height are suitable for filling the background of the beds. In the foreground other well-known friends appear, such as French marigold, *Gilia capitata*, ageratum, petunias, balsam, clarkia, snapdragons, and asters, as well as blue lace flower, four-o'clocks, verbenas, and poppies. Cynoglossum and *Anchusa capensis* should be more generally used; they both throw forget-me-not-like flowers which contribute lovely shades of blue that are often sorely needed.

Other annuals may be introduced in the general scheme as means of variety, such as African daisies, coreopsis, gaillardia, godetia, nemesia, Nigella, Brachycome, Browallia, and others.

The following table gives the time required around Philadelphia for the principal annuals to come into bloom.[1] The time from seed to flower grows shorter when the seeding is done in early summer rather than in spring, but not when the heat grows too great: —

[1] The plants sown 'in garden' are those that are best sown directly where they are to stand.

Plant	Time of Sowing	Time of Bloom
Ageratum	In hotbed, March 1	Mid-June to mid-September
Ageratum	Out of doors, May 1	August until frost
Alyssum, Sweet	In garden, late April or May	June to October
Antirrhinum	In hotbed, in March	July until frost
Asters	In hotbed, March 1	Late July and August
Asters	Out of doors, April 15 to May 15	August to October, according to date of sowing
Balsam	In hotbed, March 1	June to September 15
Balsam	Out of doors, May 1	August until frost
Calendula	In hotbed, March 1	Mid-June to September
Calendula	Out of doors, late April	July until frost
Candytuft	In garden, April 15	Late June to mid-July
Candytuft	In garden, July 1	September
Centaurea cyanus	In garden, April 15	July and August
Centaurea imperialis	In garden, April 15	July and August
Clarkia elegans	In hotbed, March 1	Late June to late August
Clarkia elegans	Out of doors, May 1	August until frost
Coreopsis	In garden, May 1	Late June to September
Gypsophila elegans	In garden, late April	Late July and August
Heliotrope (perennial treated as annual for garden use)	In hotbed, March 1	July until frost
Larkspur	In garden, late April	Mid-July through August
Marigold, Aztec	In hotbed, March 1	Mid-June to October
Marigold, French	In hotbed, March 1	Mid-June to October
Marigold, French	Out of doors, late April	Late July until frost
Petunias	In hotbed, March 1	Late June until frost
Petunias	Out of doors, May 10	August until frost
Phlox drummondi	In hotbed, March 1	Mid-June to mid-August
Phlox drummondi	Out of doors, May 1	Mid-June to mid-August
Portulaca	In garden, May 15	Late June into September
Scabiosa	In hotbed, March 1	Mid-June until frost
Scabiosa	Out of doors, April 15	Late July until frost
Stock	In hotbed, March 15	Mid-June until late July
Stock	Out of doors, May 1	Late July to September
Trachymene	In hotbed, March 1	Late June to September
Verbena	In hotbed, March 1	Mid-June to October
Verbena	Out of doors, May 1	Early August until frost
Zinnia	In hotbed, March 1	June until frost
Zinnia	Out of doors, April 20	July until frost

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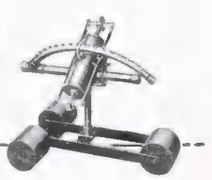
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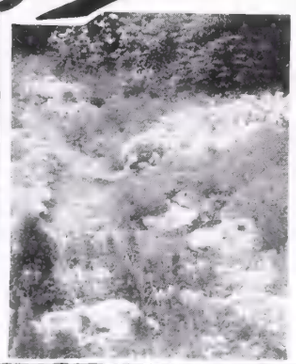
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BLOOM IN THE AUGUST GARDEN

(*Continued from page* 139)

variety Bluebird, is often set here among them. This is a charming dwarf variety lacking the coarser, more sprawly characteristics of the common perennial Anchusa, and lilies are particularly pretty rising from it. A few pink annual larkspurs accompany the blue Anchusas.

• • • While the owner of this garden states that she does not particularly stress annuals in great variety, she has given much thought and made many experiments as to their selection and congenial combination with neighboring perennials contained in the garden, and her experience and decision should be of help and value. The favorite varieties used, beside those already mentioned, are as follows: —

Petunias. White Pearl and Royal Purple, and a new and very lovely light steely-blue variety, low-growing, called Sutton's Superb Pale Blue. This is very effective massed and is especially nice for window boxes.

Single asters. These are used exclusively. The new variety Sunshine was grown last year with success. The strain Southcote Beauty is used, and includes both the lovely pastel and the stronger shades. Two or three sowings are made to ensure long-season bloom, the first in the hotbed. Sow thinly, to avoid 'damping off,' as the seeds germinate very freely. These single asters cannot be too highly praised; they are lovely in the garden and beautiful picked. They are of every exquisite shade of purple to lavender, pink to rose, and white. They have been especially successful in this garden.

Zinnias. These truly magnificent and increasingly popular flowers are grown liberally. The pastel shades and the new in-between shades are preferred. These include cream to buff and salmon, all of the lovely dull pinks, and the burnt orange. Queen of the Roses is a new and lovely shade of soft salmon-rose, first planted last year.

Annual lupine. This is most effective. Sutton's Tall Pink and Azure Blue are favorites. The tall bearded spires are ornamental both in the garden and picked. This is at its best in August.

Larkspur. This is one of the best annuals for lovely effect both when growing and for cutting. Orchid Flowered, mixed, is the variety used in this garden. Rosy Scarlet, Blue, and Mauve are favorite named sorts.

Calendulas. Meteor, Orange King, and Lemon Queen are selected; the single hybrids are now being developed most attractively. Meteor is much used in this garden in combination with lavender-blue flowers.

Phlox drummondi is very freely grown. Isabellina (*café au lait*) is a lovely variety, the unusual color blending well with more brilliant flowers. This, with Sutton's Pink Beauty, Mauve Beauty, Snowball, Blue, and Deep Violet, makes a beautiful combination. Isabellina behind Steel Blue petunias, with *Campanula persicifolia* next, shows a lovely August grouping. Earlier, in the same bed, Oriental poppy Mrs. Perry, perennial blue lupine, Heuchera, and iris Queen of May and Mme. Chereau make an equally effective color scheme.

I must speak again of Stella sunflowers — to my mind one of the very loveliest of the annuals of August and September. As they are tall and branch freely, they are used mostly among the border plants. The primrose shades, which I have never seen obtained from other than English seed, are much lovelier and more effective than the bright yellows and orange. Orion has rolled petals like those of the cactus dahlia — interesting and most attractive. Seed can be saved after the first purchase.

• • • In general the planting of the garden for summer and all-season effect is on the principle of including the more delicate and dainty varieties of both perennials and annuals in the centre, with taller and coarser sorts in the outside beds and borders. Perennials are largely raised from seed; annuals are started early in the cold frame, to obtain early midsummer bloom. Only the finest of seed is purchased. Faded bloom is carefully cut out during the entire season, greatly increasing individual flowering and the beauty of the whole garden.



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WHEN YOU ask your architect to "save money" by using rustable metal, you add to the upkeep cost of your home. For sooner or later, rust *will* destroy gutters, rain-pipes, roof valleys and flashings of rustable metal. Roof leaks that damage walls and ceilings and cause expensive repairs are often traceable to rusted valleys and flashings.

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Window Shopping



Mary Jackson Lee will show you on these pages each month the best of the new things found in the shops

We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

FOR the next month a good many of us will be casting our eyes about for offerings to girls who are going away to school for the first time. Offhand, it seems to me there is n't a nicer gift than the overnight beauty case in Figure 1. In the first place it is brand-new, and different — points that always are appreciated by the young. In the second place it is comprehensive but compact, and in the third place it is extremely luxurious and pretty. Into the miniature hatbox, $6\frac{1}{2}$″ in diameter and $5\frac{1}{2}$″ deep, are packed all the preparations essential for intelligent care of the skin. A tray holding a box of face powder, rouge, and lip paste lifts out to reveal four jars of cream, — cleansing, tissue, astringent, and hand, — while at the back are bottles of texture and finishing lotions. Cleansing tissue and a powder puff are included. The case itself is of black grained leather, has a mirror in the cover, and is lined with a luscious rose



FIG. 1

moire that just clicks with the blue boxes and jars of the preparations. The price of this convenient piece of luggage — which, by the way, has a lock and key — is $18.00. The price includes postage. — DOROTHY GRAY, *683 Fifth Avenue, N. Y. C.*

A CHANGE from Italian embroidery, from lace, and from color is the linen which is shown in Figure 2. It is cream color, fine and evenly woven, embroidered with graduated polka dots, scalloped, and finished with a hand-picoted edge. Is n't it at once charmingly conservative and dashingly new? I know that a lot of you, like me, won't be able to

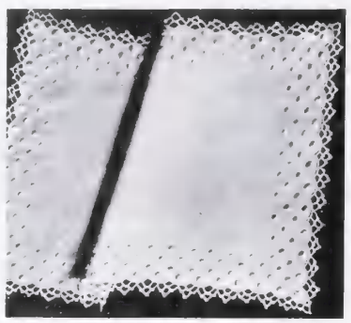


FIG. 2

withstand the lure of those polka dots in nice smooth satin stitch. Perhaps the best thing about this linen is that you can buy it in all sorts of sets. An 18″ x 36″ runner and six 12″ x 18″ mats are $25.00. An 18″ x 45″ runner and eight 12″ x 18″ mats are $32.00. An 18″ x 54″ scarf and twelve 12″ x 18″ mats are $45.00. A 22″ square and six 12″ x 18″ mats are $25.00, while a 45″ square and six 14″ napkins (which have the dots in one corner only) are $27.00. These prices include postage. — J. B. SHEPPARD & SONS, *2012 Chestnut Street, Philadelphia.*

YOU may have discovered that when you choose place-card holders you have to remember that fond parents always take home to the children anything that looks portable. The silver swan in Figure 3 could be slipped into a pocket, of course, but it's made of some very heavy metal and silver-plated, and obviously is to be used more than once, besides being a somewhat dangerous



FIG. 3

plaything. A set like this is very pretty and graceful, with the curving necks of the swans holding the place cards and their bodies acting as individual nut dishes. They are about $3\frac{1}{2}$″ long, $3\frac{1}{2}$″ wide, and $2\frac{1}{2}$″ high. The finish is not shiny and will therefore blend with silver you already have. The price is $3.10 each, carriage included, so you can buy them singly, or in groups to suit your customary scale of entertaining. — L. M. TRIEST, *514 Lexington Avenue, N. Y. C.*

IT is hard to believe that a small bit of cross-stitch embroidery could have produced such a very lifelike picture (Figure 4), and it is the sort of work which will appeal especially to those of us who lack the courage to attack large pieces of needlepoint embroidery necessitating weeks of arduous labor. It would also be



FIG. 4

an excellent pattern to excite a child's interest in embroidery, as few indeed could resist the appeal of the Scottie gazing so attentively at the bluebird in the tree above him. As pictured, embroidered on natural-colored linen and framed with a very dark brown frame, the cost is $4.50, including postage. The cost of materials alone is: pattern M456, 45 cents; linen, 20 cents; colors, 30 cents; frame, $1.50 — or a total of $2.45, including postage. — EMMA A. SYLVESTER, *402 Boylston Street, Boston.*

WITH the return of formality has come the return of the candelabrum which is formality's helpmate. Silver branched candlesticks that have been unpolished for a decade



FIG. 5

are now in their shining glory once more. Recent brides have received them with exultation. If, however, you were married at that period when you were presented with at least thirteen silver candlesticks, you might be greatly interested in the very charming crystal candelabrum shown in Figure 5. It is decidedly stunning in sparkling crystal with its cut-crystal pendants, and is capable of doing wonders to what may seem to you a dull table. It stands $20\frac{1}{2}$″ tall to the middle holder, and has a spread of 13″. Perhaps the most remarkable thing about this is the price — $20.00 for a pair. In pale amber glass with clear-cut crystal pendants, the price is $25.00 a pair. These prices include delivery within 100 miles; otherwise express will be collected. For cleaning and packing this may be disjointed, which is a point in favor of anything so large. — OVINGTON'S, *Fifth Avenue at 30th Street, N. Y. C.*

TEA becomes much more a ceremony and also much more delicious (the Russians and I think) when you pass with it a sort of condiment tray of orange, lemon, cloves, candied cherries, and what have you. Then one can have a lot of trimmings with just a very little tea. For serving

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A Mantel from Leeds Castle

held by the Crown *from* 1280 *to* 1553

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Removed from Leeds Castle but a few years ago, by special arrangement with the owner, this massive and magnificently carved mantel achieves, through its unique historic associations, an unusual significance to all who are familiar with the life and traditions of that famous monument to England's past . . . the Castle of Leeds.

Leeds Castle, amazing as it may seem, is of such antiquity that its very origin is obscured. It is said that the present site bore a fortress or castle as far back as 857, during the reign of Ethelbert II, King of Kent. Subsequently destroyed and rebuilt—we first find this ancient stronghold the subject of accurate historical record some 400 years later. For Leeds was so greatly favoured by England's rulers that it was retained as a royal possession from the time of Edward I (1280) until Edward VI (1553).

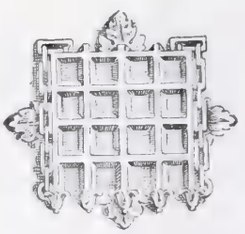
During this period in the hands of the Crown, which covers nearly three centuries and spans the lives of thirteen of England's rulers, Leeds Castle was so intimately identified with the stirring events of these times that to relate its story would be to retell the History of England, herself.

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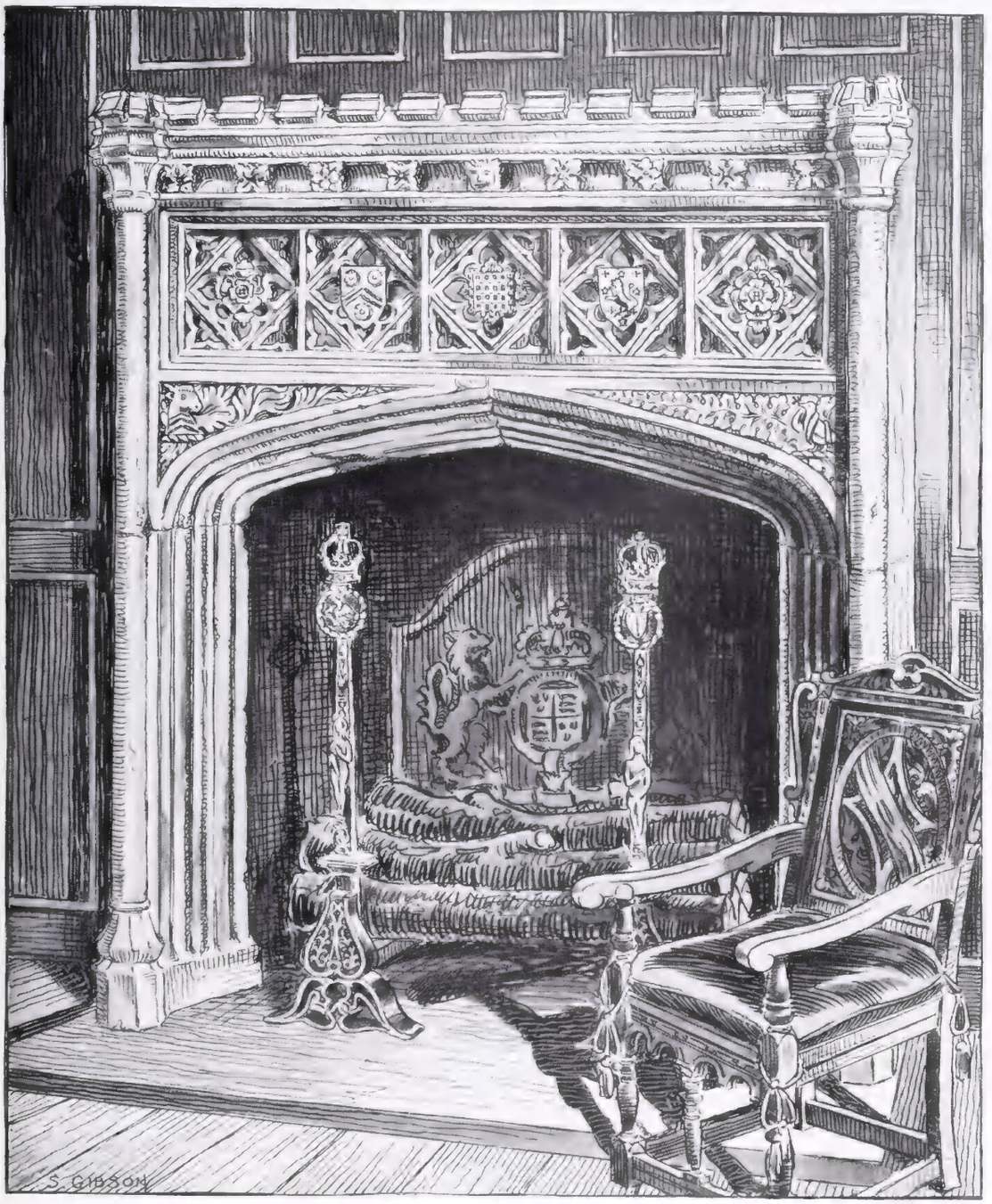
The Center Crest

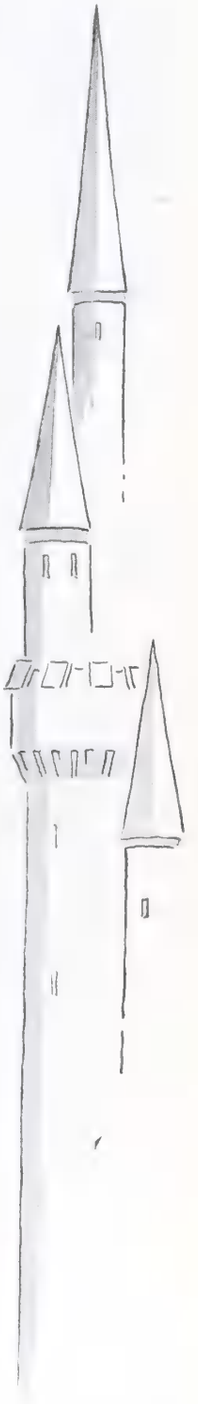
This shows the detail of the center crest which is the famous badge of the houses of Tudor and Beaufort—a *Portcullis*—the grating suspended by chains and used to defend the entrance to a castle.



WM. H.

that famous stronghold,



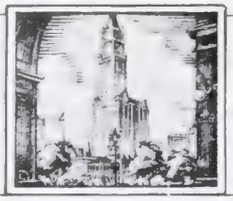


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such things the forks in Figure 6 are indispensable, because they won't fall off the plate. They are little gems of the silversmith's art, perfect examples of the use of the



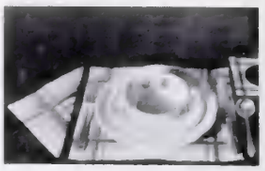
FIG. 6

curves in design. Even though they are tiny bits of sterling silver, it would be a pleasure to possess one of them. The smaller one is $3\frac{1}{2}$" long, the larger is $4\frac{1}{8}$" long. Each costs $4.00, postpaid. Better late than never, I might mention that for another season these are the best tools ever invented for eating whole strawberries with sugar. — GEORG JENSEN, *169 West 57th Street, N. Y. C.*

THERE is n't any hard-and-fast rule about trays — you buy what you want and what you can afford and it will be correct, whether it is matchless silver or colorful lacquer. Trays that are lovely in themselves and perfect as a background for silver tea services are old ones of painted tin. Lately these have become so rare and valuable that they are beyond the average pocketbook. Mr. Charles F. Feurer, a Philadelphia artist renowned for his skill in restoring and reproducing these trays, is now making copies of a splendid old English one that any of us would give our eyeteeth to possess. You can see one of the reproductions in Figure 7, though the picture tells about a quarter of the story. The delightful drawing and shading of golden grape design, the soft finish, the excellence of every detail, must be seen to be appreciated. Notice that at the ends there are indentations for the fingers. The



FIG. 7



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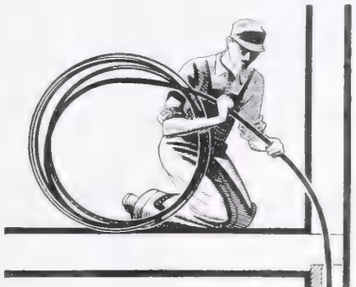
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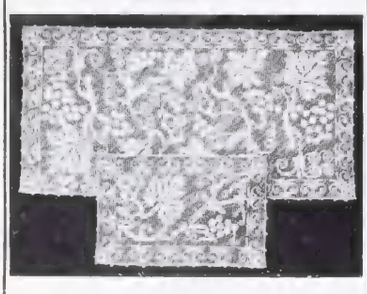
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ACORN DESIGN ~ STERLING
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BAG TOPS
Bags made and repaired
THE CRAFTSMEN'S GUILD
15 Fayette St., Boston, Mass.
Louise Austin Chrimes Janet Fitts Stearns

tray is quite large — 18″ x 24″ — and it comes in black, antique red, and in antique yellow, all with decorations in gold. The price is $30.00, express collect. — CAUMAN, *795 Madison Avenue, N. Y. C.*

ONE day when poking around among some odds and ends of old Syrian copper I came upon the original of the jug in Figure 8 and said I thought that copies of it would be both good-looking



FIG. 8

and extremely useful. I hoped it would be ready to show you early in the summer, when you might have used it as a water pitcher or as a vase for field flowers, but the business of copying takes time, and fall is now on the way. Perhaps, after all, it is just as good now to hold sprays of bittersweet, or honesty, or even to have fitted up for a lamp base. It is; you see, 11½″ high, only 3″ at the neck, but 7″ at the base, so the proportions are excellent. It is of lustrous copper lined with pewter (in case you want to use it as a water pitcher) and it is fitted with a handle of half-polished iron. With very little work, and the right shade, this could be converted into a stunning and important-looking lamp. The price is $7.75, which includes packing, but not express, which will be collected. — B. PALESCHUCK, *22 Allen Street, N. Y. C.*

AN important point to keep in mind in choosing a pillow for a couch is that it shall be pleasing to the touch. Too many pillows are marvelous to look at, but they are unyielding to lean against and coarse and scratchy to the face. In Figure 9 is a pillow that can loudly refute the above accusations and promise great comfort to the siesta seeker. It is cot-

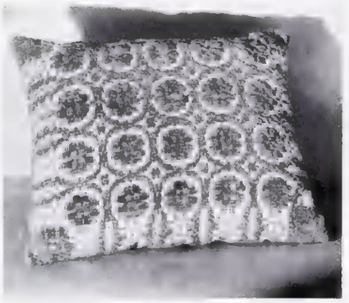


FIG. 9



Genuine Reed Furniture

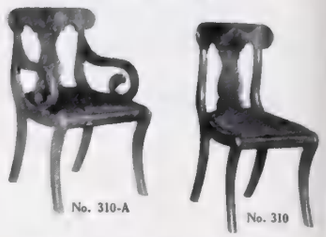
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New Catalogue of Reed Furniture sent for 25c

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A Valentine Reproduction



Colonial Dining Chair

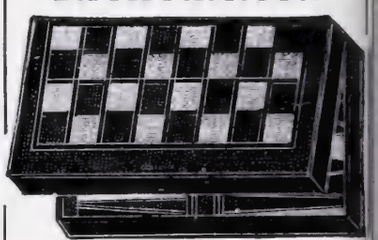
period 1820. Built of best grade solid mahogany. Has fiddle shaped back and nicely curved legs. Slip seat. Size: height at back, 33½ inches, depth of seat, 15½ inches. Covered in Tapestry, Damask, Haircloth or Velour. Samples on request.

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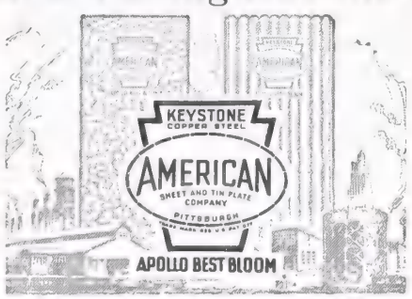
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ton chenille, hand-woven in the wreath-of-roses pattern, and it feels like those lovely soft bath mats, although it does n't in the least look like them. It comes in a splendid variety of colors, — blue, apricot, green, rose, mulberry, lavender, and yellow, — all the tones that go best with flowery chintzes. It is filled with fine down and it is a cosy size, 14″ x 17″, generous without being awkward. With one of these you could eloquently say 'Thank you' to your hostess of last week-end. The price, postpaid, is $12.00. — CAMDEN SHOPS, INC., *872 Madison Avenue, N. Y. C.*

CONTRARY to all reports you may have heard, hooked rugs, both old and new, are even more in demand than ever before. The good ones have both beauty and style, a priceless combination. Curiously enough they seem to fit into rooms of every period and of varying degrees of formality. Even though they belong to the painted or maple cottage furniture era that is so solidly American, you will find that they hobnob in a friendly fashion even with rather sophisticated French walnut. In Figure 10 is a lovely hooked rug, a new one, that illustrates their versatility. It is a floral, a marvel of subdued glowing color, with a predominance of rosy pinks and violets that combine to produce a dark rather than delicate effect. The two central roses are executed in low relief as in the finest old specimens, and the whole rug has a gorgeous subtle blending of color that suggests an old India shawl. Hand-hooked by expert New England rug makers, using specially dyed fast-color woolens, and clipped by hand to prevent pulling out, the finished fabric is like a handmade velvet. Wear improves the surface and makes it even softer and more luxurious. This measures 28″ x 55″ and is priced at $42.00. It will be sent by express collect. You have the privilege of returning it should it not fit into the particular spot you had in mind. — THE HOOKED RUG SHOP, *Provincetown, Massachusetts.*



FIG. 10

Colonial Coverlets
Prices Greatly Reduced
Hand Tied Canopies
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Authentic reproductions of old designs woven in the mountains of Virginia. COLONIAL WING CHAIRS, "CROW'S NEST" TABLES.

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THIS is something of an adventure — writing an ad! I've never written one before but I know you will be interested in this one because it has to do with your home. And may I whisper that it also has to do with money — not how to spend money, but how to save it.

We all want to save but when we buy for our home we certainly should have the best. There is no economy so false as that of installing unreliable or inferior fixtures. I have tried that and with what regrets! My present house is an instance. When it was nearing completion we found we were exceeding our estimate (who doesn't!). We decided to *economize* by buying cheaper lighting fixtures. What a disappointment they were! Although we heroically made allowances for their obvious lack of distinction and character we couldn't help apologizing for them to our friends when we showed them over the house. We put up with these fixtures as long as we could but finally it was time to do something!

Then started the search for good fixtures at a reasonable price. I came across an ad in this magazine which told of a manufacturer who sold on a "Direct-to-You" Plan and (as the ad said) at a substantial saving. We sent for photographs. When they arrived we were impressed immediately with the handsome appearance of the fixtures. They had character — obviously they had been designed by master craftsmen. Then we checked and double checked the prices! Reasonable? Absolutely! They cost but little more than our poor, old, cheap fixtures. With the help of the manufacturer we chose those fixtures that were correct for the house and harmonious for each room.



Then the fixtures arrived! — how delighted we were to find they exceeded our brightest expectations. We are still proud of them and they are as handsome and trouble-free today as the day we bought them. Perhaps you too have been looking for fine lighting fixtures that cost less. If so I suggest that you write this manufacturer, **THE DALE LIGHTING FIXTURE CO.**, for photographs at **105 WEST 13TH ST., NEW YORK CITY.** Address your letter to Dep't No. 2 and tell them what style your house is.

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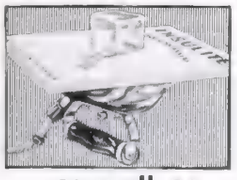
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Insulite, the all wood-fiber insulating board, combines both efficiency and strength. A full half inch thick, Insulite gives an eighth more insulation than ordinary 7/16 inch thick insulating boards. And a recent test of four well known insulating boards also shows Insulite has 14% greater strength.

Obviously you want insulation when you build—because it makes your home warmer in winter; keeps the cold out; cuts down your fuel requirements; — and in summer Insulite insulation also keeps out the hot rays of the sun, and makes your home cooler.

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E-61 12"

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OLD tables of any kind, and many new ones too, especially rectangular refectory tables, are impossible when it comes to

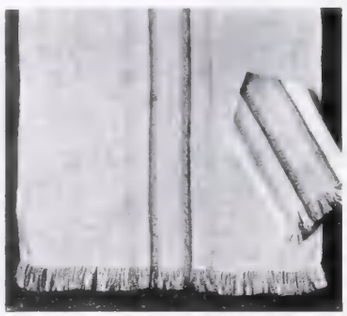


FIG. 11

fitting them with linen, for standard sizes are always just wrong. In Figure 11 is some beautiful hand-woven 'heirloom' linen that is made to order and can therefore be planned to fit tables of every size and shape. Two matching strips like the one shown, which is 12" wide, of a creamy color with a Roman stripe of green, yellow, orange, and blue running down the centre, were stunning used down the long sides of an English walnut table and set with colorful pottery. The runners come 12" to 15" wide at $5.00 a yard, 16" to 20" wide at $6.00 a yard, 24" wide at $7.00, 30" wide at $8.00, and 36" wide at $9.00. The 12" napkins, striped through the middle, are $1.00 each. Please add 25 cents for postage. The runners are selvage on two sides and have an inch fringe on two sides — which is included in the measurement. The napkins have a fringe all the way round. For making it is necessary to allow nearly three weeks. The stripes may be ordered to flatter your pottery. — THE LITTLE GALLERY, *20 West 56th Street, N. Y. C.*

FOR a Colonial house or one with Colonial furnishings, it would be hard to find a more charmingly appropriate lamp than the one shown in Figure 12. It is a copy of an old Sandwich lamp with a step waterfall base and cut thumbprint bowl and may be had in either of three very lovely shades — blue, amethyst, or salmon-pink. The parchment shade has a most distinguished air, and the combination I saw of a blue lamp with shade decorated in gold was extremely effective. The shade may also be decorated in silver



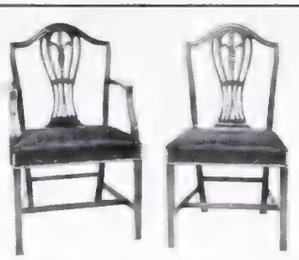
FIG. 12



VENETIAN scene authentically reproduced from an early 18th century painting. Many others in our showroom are equally beautiful, the assortment at your disposal being most complete. Catalog "B" sent on request when dealers or decorators name is given.

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inspired the two charming reproductions shown above, handmade, beautifully hand carved and covered in muslin by Virginia Craftsmen Inc. Each chair is 36" high and finished in antique red or brown Mahogany. We will ship freight prepaid to any part of the U. S. A. one arm chair and five side chairs same as above, for $300. Check must accompany order. Your own material 50" x 80" can be used for covering — $2.50 per chair if brass tacks are used, $2.00 if plain. We have many other Virginia Craftsmen pieces just as beautiful and charming. Send twenty-five cents for catalogue.

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. . . has your home a pine room—



Knotty pine walls are found in the historic Hancock-Clarke House at Lexington, where John Hancock and Samuel Adams slept and were awakened by Paul Revere at dawn the day of the battle. Today knotty pine is found in modern living rooms such as the one illustrated from the home of William Hodge, Round Hill, Greenwich, Connecticut. H. W. Rowe, Associates, Architects, New York City.

Speaking of living rooms, walls of knotty pine are now the thing in homes that are really lived in. Homes with children, with young people, where surroundings must be cheerful and not too stiff to stand wear.

Mellow, genial walls of Shevlin Pine naturally suggest hospitality. They are beautiful, intimate, homelike ... and they can stand any amount of hard use.

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Your pine room can be moderate or lavish as you choose. The necessary outlay depends on the style of the room. It is even possible to install simple feather-edged Shevlin Pine yourself. Thoroughly dried, smoothly milled, accurately grade-marked, Shevlin Pine is easy to work with.

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SHEVLIN PINE

1880 GOLDEN ANNIVERSARY YEAR 1930

DAVEY TREE SURGERY



Reproduction from a painting made on the campus of the Sweet Briar College, Sweet Briar, Virginia, by Frank Swift Chase

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Half a century since John Davey originated the science of Tree Surgery

FIFTY YEARS ago John Davey began experimenting with his new theory that trees could be saved by curative processes. Were they not living things? Were they not subject to disease, injury and other ills? And yet to most men they were just trees, destined to die whenever circumstances took them.

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JOHN DAVEY
1846-1923
Father of Tree Surgery
Reg. U. S. Pat. Office

What gave him the idea no one knows. John Davey passed away suddenly nearly seven years ago without disclosing the source of his inspiration. He did a comparatively rare thing; he gave the world a new idea. As with most new ideas, John Davey endured the long and bitter struggle against ridicule and cynicism and inertia and established habits of thinking. He struggled forward with remarkable determination and with sublime courage. He lived long enough to see his new science a proven success both from a practical and a commercial standpoint.

Like most geniuses John Davey did not care much for money. He had a profound love of nature and was not only thoroughly trained in horticulture, but was an eager student of the related sciences. He not only gave to the world a new idea, but he gave a fine philosophy also. To him the whole development became a great ideal of usefulness and constructive service. His spirit impressed itself indelibly and is a living force in the organization that he founded and inspired.

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Grand Central Wicker Shop Inc.

217 East 42 St. New York



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(A division of Lewis Hotel Training Schools)
Washington, D. C.

or in any color harmonizing with the lamp selected. The lamp to the socket stands 13″ high and with the shade is 16½″. The shade alone is 7″ high. The price complete is $17.50, which includes careful packing. Express will be collect. — ROBERT LEAVITT, *44 River Street, Boston.*

THIS little half-round console table in Sheraton style (Figure 13) is made of solid mahogany with satinwood inlay, and rubbed by hand to give it an extraordinarily soft and rich finish. It is one of those pieces that even a lover of real antiques would be glad to own, since it is made with the same care that the early craftsmen put into their meticulous work. And it is the sort of table which always finds a place for itself in hall, dining-room, or living-room, taking up little space and yet proving itself as useful as it is ornamental. The table stands 29½″ high, is 29½″ long and 14½″ wide. The price is $25.00, which includes crating, but express will be collect. — LEONE STUDIOS, *63A Charles Street, Boston.*



FIG. 13

WHISK brushes are ordinarily ugly but essential articles which, as far as possible, we keep out of sight. But here in Figure 14 are some gay little brushes which we can cheerfully hang in any convenient spot no matter how conspicuous. They are made of fibre and have the advantage of being washable, besides coming in any number of fascinating colors — orange, yellow, green, purple, lavender, and blue for the plain colors, and in combination with blue outside and a rose and white centre, rose outside with a blue and white centre, red outside with a white and orange centre, green outside with white and rose centre, and also in variegated



FIG. 14

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colors. The brushes measure 9" long and cost $1.00 each, prepaid east of the Mississippi. West of the Mississippi, ten cents must be added for postage. — INDUSTRIAL ARTS SHOP, *65 Beacon Street, Boston.*

IS there anyone present who does not above all adore having something no one else can have? I knew it — we all are alike. In Figure 15 is a hand-woven linen chair seat, one of a set of twelve. One of you may purchase the set. For the rest, you must have yours woven to order, and at least a little different. By sending your colors and samples you are sure to get something that will actually belong in its surroundings. The one photographed is lovely with irregular stripes of green-blue, apricot, yellow, and henna on a natural ground. These weavings, 19" x 22", are $5.00 each, postpaid.

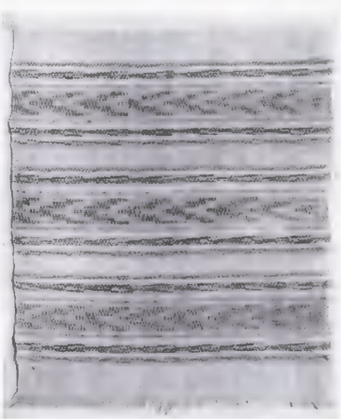


FIG. 15

Similar pieces of wool in woven designs are $4.00, $3.50, and $3.00, depending on the intricacy of the patterns. The materials used are the very best and are guaranteed to wear forever and keep their color. That is, the chances are that these fabrics will live as long as any chair you put them on, and mellow rather than lose their colors. In ordering be sure to give full details about the type of chair you wish to cover and its general background. — WILLA-CRAFT STUDIOS, *30 East 14th Street, N. Y. C.*

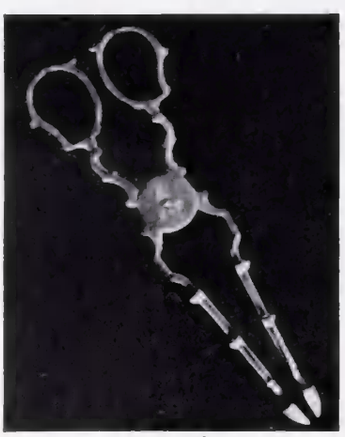
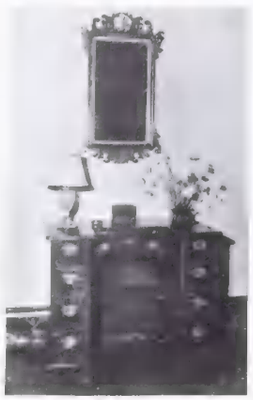


FIG. 16

COPIED from an Early American pair, these sugar tongs, Figure 16, have the quaint look of a really old piece and are equally well made. They are just the type that should be used with an old-fashioned tea service, and in addition to their good looks they are particularly easy to handle,



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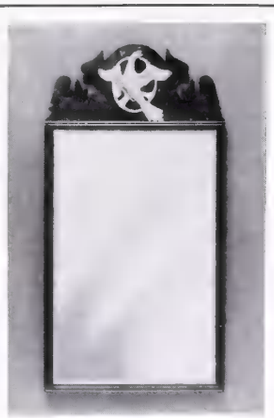


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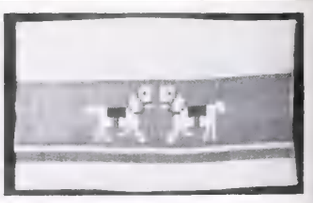
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TIME—THAT TOUGH OLD TESTER FINDS A FOE THAT FIGHTS HIM OFF

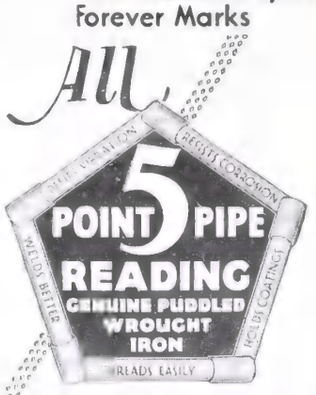
Many generations ago, Time—That Tough Old Tester—began his fight with genuine puddled wrought iron. Against that sturdy metal of which Reading 5-point pipe is made, Time first used his most potent weapon, corrosion.

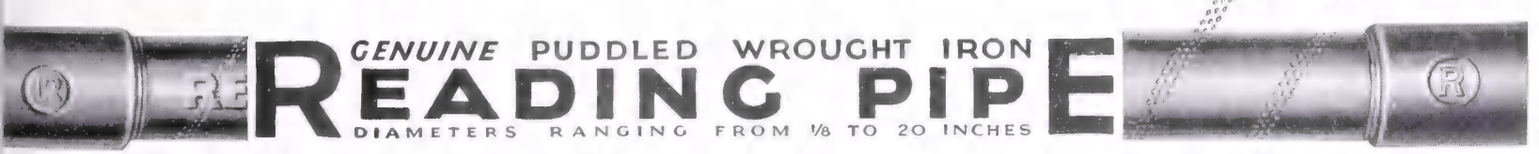
Year after year after year, Time poured his corrosive mixtures over and through 5-point pipe trying to set in action the destruction which men call rust. But no loop-holes could Time find—filaments of silicious slag barred the way. Only pipe made of genuine puddled wrought iron has proved that it can thus fight off the test of Time—the only conclusive pipe test known.

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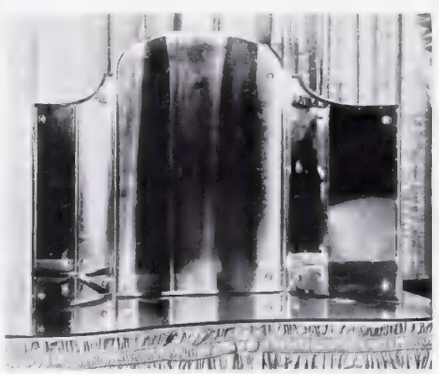
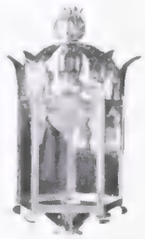


FIG. 17

THERE are few things more strikingly effective in a bedroom or boudoir than a dressing table surmounted by a triple mirror like that shown in Figure 17. It gives an air of distinction to even a nondescript room and permanently triples the universal pleasure of looking at one's reflection. This mirror is particularly well made, backed with wood panels which may be left their natural color or painted any color one wishes, and fastened in front with little metal rosettes. The centre mirror is 23½" x 15¾", and the side pieces 17¼" x 11½". The price, remarkably reasonable for this type of mirror, is $46.00. Packing and expressage will be extra. — FLORA MACDONALD, INC., *30 Newbury Street, Boston.*

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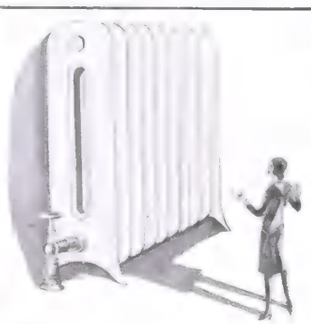
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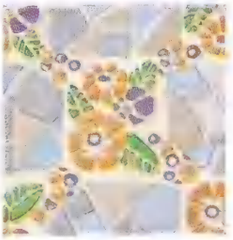
"It really doesn't take any daring. Merely discard some obsolete ideas, get a bright beginning, and go ahead.

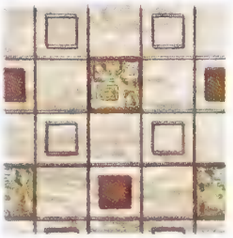
"This girl's bedroom is a good example. Take that bold arrangement of beds. It's really not so bold, and is certainly very practical now that it has been done. And the plain blue linoleum floor with its sixteen-point star of autumn tan. *That* certainly upsets some old-fashioned ideas! But doesn't it *make* the room?

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3. NEW YORK CITY *Oct. 6-11*
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65 East 56th street

4. NEW YORK CITY *Oct. 14-21*
Home Making Center
Grand Central Palace

5. BROOKLYN *Oct. 23-30*
Pratt Institute

6. PHILADELPHIA *Nov. 3-13*
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Q. Extract from a letter: 'I had thought of building a house for my son on the same plan as my own, but have given up the idea because on his property the sun porch would face the north. . . .'

A. The idea should not be given up on this account, for the plan of the house can be reversed; a mirror reflection will turn the plan end for end and put the sun porch on the south without changing the arrangement and relation of the rooms.

✧

Q. One of my dormers is leaking, apparently because the sheet copper on the outside has slipped. Why should this have happened?

A. Probably because it was put on with the wrong kind of nails; bare wire nails would have rusted, while galvanized nails would have corroded, for that always happens to zinc when it is in contact with copper. Use copper nails, and there will be no further trouble.

✧

Q. Some years ago I had my hall enameled, the work taking over a week because the enamel dried so slowly. Now it must be done over, and the painter says that it will not take more than two days if he uses enamel that dries quickly. Will it be as good?

A. Yes, for enamels have been greatly improved in this respect. They now dry in four hours, with no loss in appearance or in any other quality.

✧

Q. I want to lay a hardwood floor over the old floor in my living-room, and am told that it can be done without nailing. How is this?

A. The flooring will not be in strips, but in blocks six inches or more square, and made with grooves in all four edges; they are held to the floor with special cement and to each other by strips of wood fitting into the grooves of adjoining blocks. The cement is of a kind that never gets quite hard, so that it acts as a cushion and absorbs expansion and contraction.

✧

Q. The oak floor in my living-room is stained and should be scraped; but I do not want to give up the use of the room for the four days that my floor man says will be necessary for scraping, staining, and finishing. Is there no quicker way to finish it?

A. If the natural color will suit you, yes; and the entire job should take hardly more than a day. The scraping will probably be done with a floor machine using sandpaper. This done, apply a heavy coat of liquid wax, and after an hour for drying, rub it in with a machine using a brush. Then apply and rub in two coats of paste wax.

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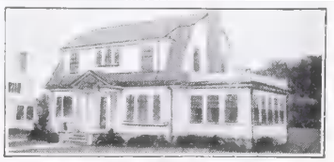
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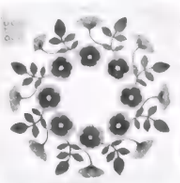


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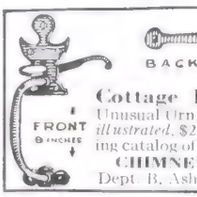
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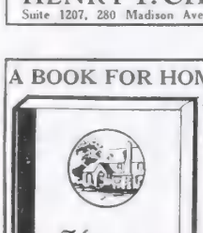
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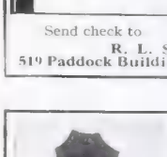
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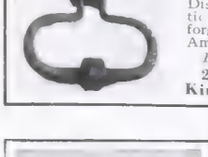


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Q. I have been watching the building of a brick house, the walls of which are so made that they are hollow. Will they be as strong as solid brick walls?

A. No; but they will be amply strong for the purpose. A solid brick wall must be thick enough to withstand such side pressures as the very heavy shocks of storms, and will then be capable of supporting far greater weights than of floors and roof. A properly built hollow brick wall will have the necessary resistance and strength with fewer brick.

✧

Q. What are fire stops?

A. There are spaces within the walls of frame houses and the floors of practically all houses that will act as flues in spreading a fire; fire stops are obstructions in these spaces for the purpose of shutting off drafts. Many things will serve: closely fitted pieces of wood, or barriers of mortar, plaster, cinders, or anything else that is suitable. In a house with any claims to being well built, fire stops are a matter of course.

✧

Q. I have just finished remodeling an old house, and the contractor informs me that in testing the heater he finds that the flue, which is eight inches square, is too small. He says that I must rebuild the chimney, which I do not want to do because of the cost. Is there no alternative?

A. Eight inches square is certainly too small a flue for a heater; it should be at least eight by twelve inches, and the contractor was remiss in not knowing it. Try an electric blower that will force air at low pressure below the grates. This will establish a draft that will bring up the fire when heat is wanted; the blower can be shut off when the fire is brisk, for under usual conditions the draft will continue. The small size of the flue can also be compensated for by an increase in height, as by adding lengths of pipe, although this would be no improvement in the appearance of the house.

✧

Q. The plumbing estimate for a house that I am building seems very high. Has there been an increase in prices that would account for it?

A. May it not be due to planning? Plumbing is cheapest when all fixtures are in a vertical line and can be served by one set of pipes. When bathrooms are side by side and over the kitchen fixtures, installation will cost far less than when there is a bathroom at each end of the house and the kitchen is in the centre. If your plans call for a wide separation of the fixtures, the estimate can be reduced by more compact grouping.

✧

Q. Will it be all right to use plaster board instead of lath for a wall that is to be plastered?

A. If well installed, yes. The usual trouble is the cracking of the plaster at the joints between the boards, which can be overcome by strengthening the joints with strips of wire cloth or of thin perforated metal, bedded in strong cement. Expert plasterers know the process and can get good results.

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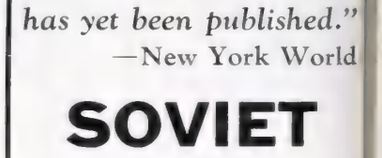
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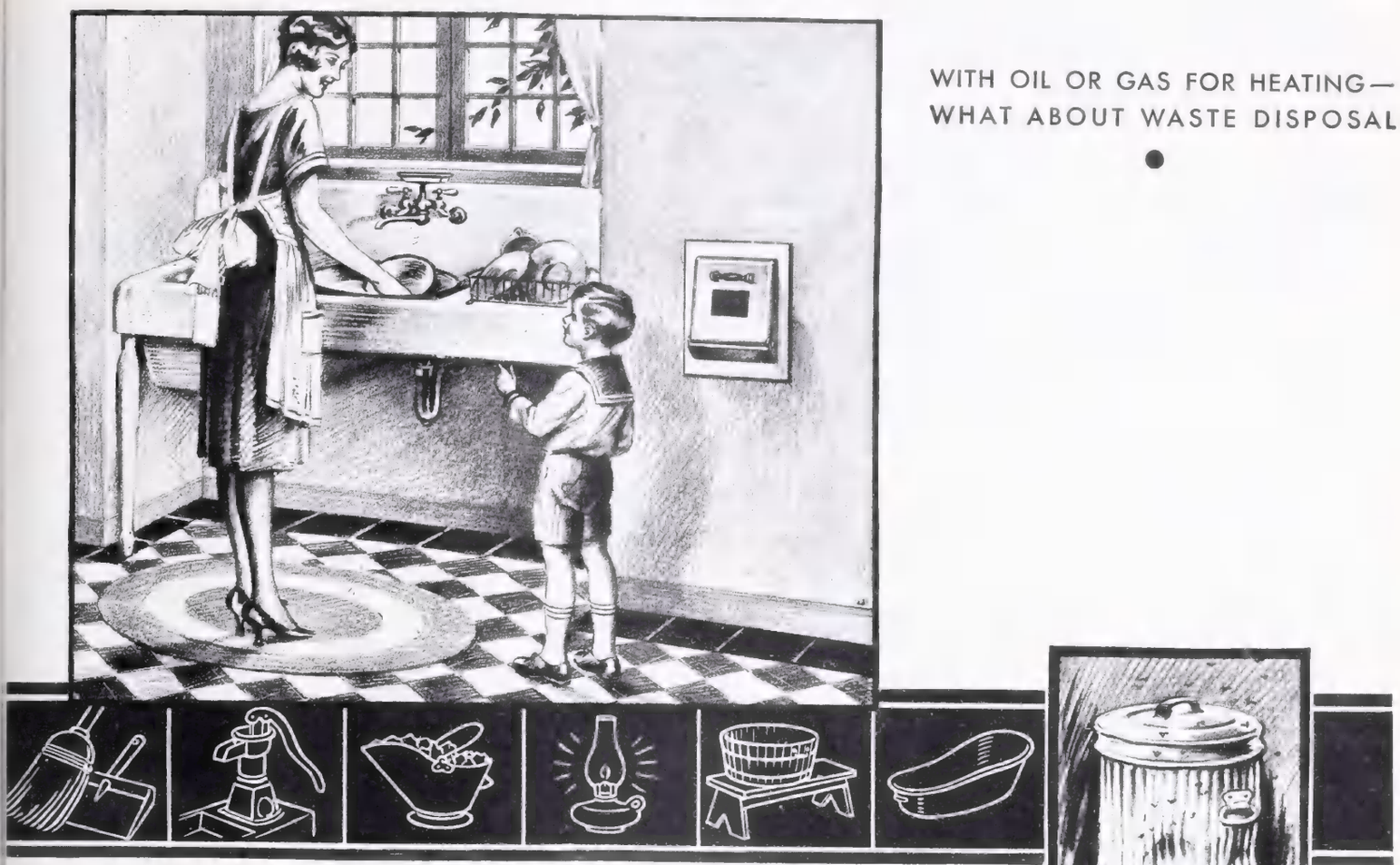
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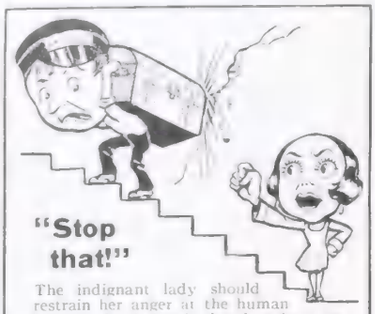
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FALCONS OF FRANCE
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So many bellowing doughboys have appeared in war stories that it seems almost impossible for an American author to write about the war without displaying a lot of wisecracks. But "Falcons of France" is an exception. It goes over a complete autobiographical account of an American aviator's experience in France without gusto, liquor guzzling, hog and hominy . . . Harry Hansen in *The New York World*

An Atlantic Book
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Q. My garage is seventy-five feet from the house, and I expected to heat it from the house system, which is steam. But the contractor says that this will not be possible because the pipes will be below the level of the boiler and will fill with water. He suggests running the pipes on top of a trellis. Will this be satisfactory?

A. Hardly. It will be better to run the pipes underground and to keep them clear with an electric pump made for that particular purpose; it will start automatically when the pipes fill and stop when they are emptied, the water being returned to the boiler.

✧

Q. My house was painted last year, and already looks shabby. Should not the paint have lasted longer than that?

A. Decidedly; a good paint job should last at least four years. Three quarters of the cost of painting is for labor, which will be the same for good paint as for poor. The better the paint, the longer will be the intervals between paintings and hence between repetitions of the high labor bill. It is low cost per year that counts in a paint job, and whatever may be the price per gallon, that paint is cheapest which gives longest service.

✧

Q. Why should a chimney smoke?

A. For many reasons; but most usually because of down drafts due to the top of the chimney being below the high parts of the roof or of near-by trees or buildings. The chimney should be the highest part of the house by three feet. The flue may be too small, or obstructed by a bird's nest or something that has fallen in. Draft will also be interfered with by bends, or by sections at an angle.

✧

Q. My wood-shingle roof is beginning to leak because of curled shingles; but I am not now prepared to go to the expense of reroofing. What can I do to make it last a few years more?

A. Have it treated with a thick and fibrous liquid made for the purpose, and which any roofer can apply. It will fill the cracks and breaks, and make your roof tight for at least five years.

✧

Q. Should the foundations for a garage go below the frost line?

A. For a one-story frame garage and on solid and well-settled earth, no; two courses of concrete blocks or twelve to fifteen inches of poured concrete should be sufficient, especially when the garage has a concrete floor.

✧

Q. It has been suggested that I paint my copper downspouts to remedy the discoloration of my house walls of white shingles. Is this reasonable, and if so, how should it be done?

A. First scrub thoroughly with a strong solution of caustic soda in hot water and rinse off with clean water. When dry, coat with a wash of 4 oz. copper sulphate and $\frac{1}{8}$ oz. commercial nitric acid to $\frac{1}{2}$ gallon of lukewarm water. When dry, dust with a dry brush and give one coat of red lead and oil paint, followed by two coats of white lead and oil paint.

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advises

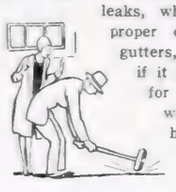
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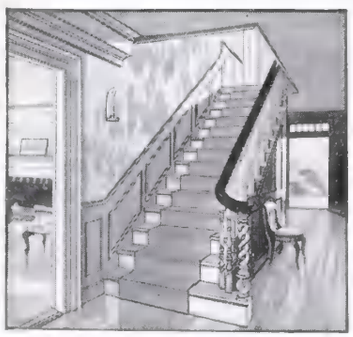
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The roadside, the trees, the gracious friendly home...all are

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If you were to walk down the elm-lined paths of a New England town, you would find other of these charming places. . . . Homes built when the country was finding itself . . . homes constructed by craftsmen who knew their work as few men have ever known it. It is not surprising to discover that almost all of these early dwellings were built of White Pine.

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ANTIQUES

and their USE *in the* HOME

WRITE DIRECTLY TO THE SHOPS *whose names and addresses are given at the end of each item with regard to any object mentioned in this department*

THE fine mottled lustre bowl illustrated is of a quality seldom met with nowadays outside the collections of museums. The graceful fluted form and delicate raised decoration about the base suggest an earlier date and freer inspiration than was



FIG. 1

usual in this ware. The lustre is purple with a tinge of gold which recalls the early experimental pieces of Wedgwood and his efforts toward true gold and ruby lustre. The piece is unmarked. — VOSE GALLERIES, *559 Boylston Street, Boston.*

THIS interesting old highboy, of so rare a style as to be practically unique in many respects, hails from Newburyport, the home of some of the finest New England furniture in existence. It is of maple, of unusually small size, and in untouched condition. The key plates in the form of crowns are a feature which I have not seen before on any similar piece. A highboy of pine having many points of resemblance to this one, and bearing the label of Edmund Titcomb, Newburyport, was exhibited recently in Boston. Nutting mentions three others in oak, but I know of no other example in maple. — NEWARK GALLERIES, INC., *Newark, New Jersey.*

AN all-original American chair of the style and quality of the one illustrated is a rare find for any dealer nowadays. This one is in perfect condition, even to the seat, which still retains its original cover of worn rose velvet. The wood is walnut of a fine grain and close texture. The fine form of the back splat, the horseshoe-shaped



FIG. 3

seat, and the early type Dutch feet are all points worthy of particular note. — P. PAULY, *19 Charles Street, Boston.*

IN spite of the odium which has come to be attached to the mansard roofs of a generation or two ago, I



FIG. 2



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Then spread a thin coat of Johnson's Wax with the Wax Applier or soft cloth—your hands won't be soiled in either case—and let it dry a few minutes. The wax will dry *hard*, filling every crack.



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Wax your floors without effort with the new Johnson Household Polisher. Plugs into any light socket—A. C. or D. C. Your dealer will rent the machine, deliver it, and call for it—for $2 a day. ■ Price with complete floor maintenance outfit—Wax Applier, Floor Duster, Liquid and Paste Wax—$39.50.

To try this polish on your floor—

S. C. Johnson & Son, Dept. HB9 Racine, Wis.
Gentlemen: Send 25c (coin) for a can of Johnson's Wax. Enclosed is (stamps or coin) to defray part of cost and postage.

Name

Address

ANTIQUES



FIG. 4

find this old print of American Country Life of the sixties very charming indeed. Houses in those days may not have been beautiful, but they were comfortable, and life was leisurely and pleasant. We owe much, it seems to me, to the men who have perpetuated its charm in such prints as this. And those of us who are wise will gather them in while they may be had for fair prices. I predict that the next generation will value them more highly than we. — MARJORIE OELRICHS, *570 Madison Avenue, N. Y. C.*

GENUINE old fabrics are so difficult to find, and are usually so delicate and worn, that most of us do not dare aspire to them for ordinary use in an ordinary house. There are exceptions, however, and among these perhaps the most satisfactory are the early resist-dyed cottons of France. These may be had in beautiful faded blues and indigos, with delightful patterns reserved in white, and are so stout that they may be used with impunity in even the most lived-in room. They are particularly lovely with old maple, or with the fruit woods of old furniture from the provinces of France. The settee illustrated is a French provincial piece of nut wood, covered with resist-dyed cotton of a typically mid-eighteenth-century design. Similar materials may be had in quantities sufficient for larger pieces or for the windows of a modern room. — ELINOR MERRELL, *53 East 57th Street, N. Y. C.*

THE householder who wishes to furnish with antiques must find pieces which are not only beautiful and old, but which are adapted to practical use as well. This graceful Georgian mirror, fine and original in

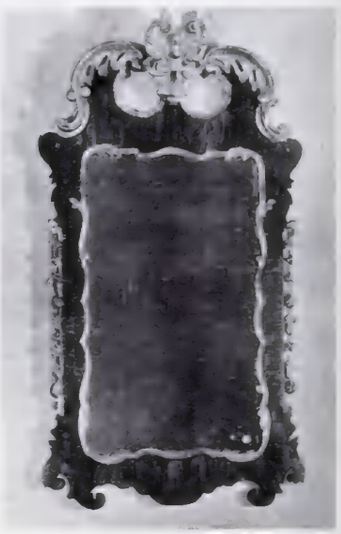


FIG. 6

every part, is at the same time in good enough condition to serve any of the practical purposes for which a mirror may be needed. It is English and is part of a recently imported collection of English mirrors of more than usual merit. — STAIR AND ANDREWS, *45 East 57th Street, N. Y. C.*

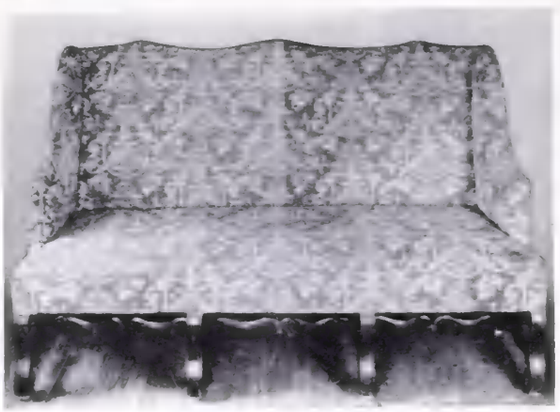


FIG. 5

Nancy Cooper



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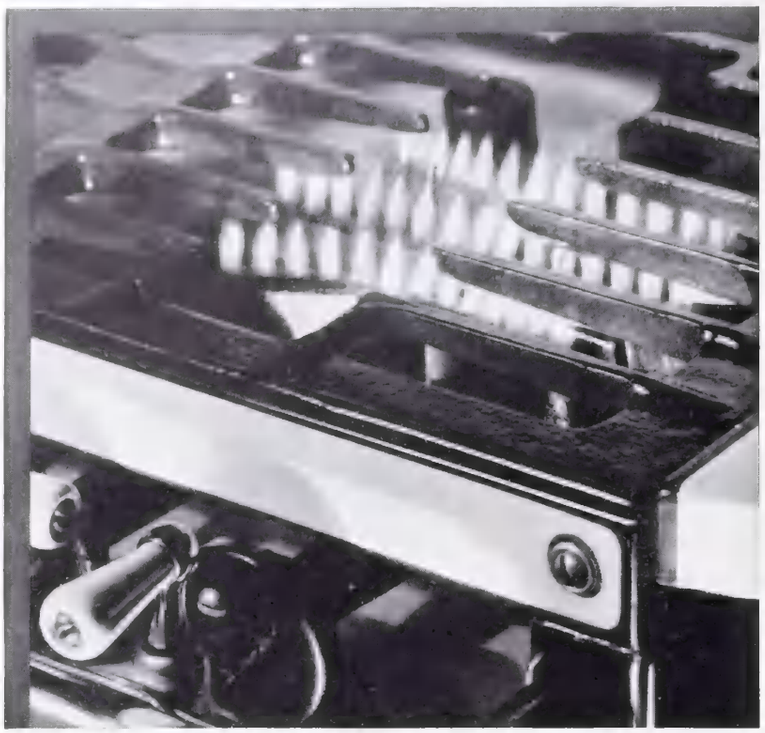
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"Pyrofax is excellent, my family would not be without it." "Pyrofax Service has been 100%. I do not see how it could be improved." "Certainly a great convenience and a great time-saver." (Names on request.)

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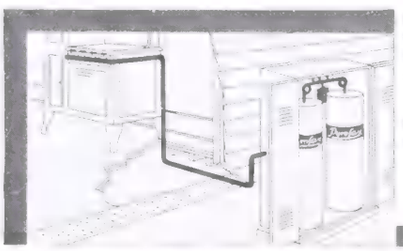
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BOOK & LAMP

The Old Cottages and Farm-Houses of Norfolk, by Claude J. W. Messent. With pen-and-ink sketches by the author. Norwich: H. W. Hunt. 1928. $7\frac{1}{2}$ x 10. 248 pages, including index. Price 10 shillings.

MR. MESSENT has done a very important piece of work in preserving in his charming pen-and-ink drawings the old cottages of Norfolk, many of which are decaying and being restored in the poor taste of the present day. He describes them with loving care according to the materials used — brick, flint, clay lump, and carstone. There is an interesting chapter on the quaint dovecots and another on the Georgian shops in the village streets. Those who love the old and picturesque will enjoy this book.

Chats on Old English Tobacco Jars, by Reginald Myer. Philadelphia: J. B. Lippincott Company. 8 x $10\frac{1}{4}$. 143 pages. Illustrated. Price $5.00.

AN entertaining description of Mr. Myer's large and unique collection of tobacco jars, which also gives many interesting side lights on the history of tobacco and smoking. Although rarely objects of beauty, these old jars have a quaint fascination that will appeal to all collectors of antiques.

Old Houses in England, by Rowland C. Hunter. New York: John Wiley & Sons. 1930. 11 x $13\frac{3}{4}$. 114 pages. Illustrated. Price $8.50.

THIS volume contains over a hundred very lovely half-tone reproductions of old English cottages, farmhouses, small town houses, inns, and shops, with a few pages of descriptive text and several pages from the author's sketchbook showing architectural details. The beauty of this indigenous architecture is amazing and will open the eyes of both architects and beauty-seeking tourists to the wealth of unknown material in various parts of England. Many who think they know their England will make a note next time of going to Burford, near Oxford, and to Bibury, Maidstone, and Ipswich to see how the English builders of a day long past made their houses express so perfectly the spirit of their native land.

Domestic Architecture and Old Furniture, by Murray Adams-Acton. Boston: Houghton Mifflin Company. 1929. $10\frac{1}{2}$ x $12\frac{3}{4}$. 123 pages. Illustrated. Price $15.00.

A TREASURE HOUSE of most interesting illustrations. In chronological order the author traces the changes in domestic architecture and furniture from the early Gothic in England and France through the Renaissance to Georgian and Victorian days, with chapters on Italy and Holland. Interiors and furniture bulk largely and details are given in profusion. There is also a very valuable chapter on 'Spurious Furniture,' exposing the wiles of certain dealers. The author believes that the extreme modernism of the present day will be no more permanent than jazz, and that when creative energy flags it is better to copy the old. When one studies his illustrations one will be inclined to agree with him.

The Home Owner's Manual, by Dorothy and Julian Olney. New York: The Century Company. 1930. $5\frac{1}{4}$ x $7\frac{3}{4}$. 240 pages, including index. Illustrated. Price $2.50.

IT is quite true, as the authors of this book remark in their preface, that 'surprisingly few home owners really know and understand their house and



Re-roof for the last time

IT is amazing how many people put off re-roofing until actual failure of the roof has allowed the rain to leak through and do costly damage to both ceiling and furnishings.

Attempts to economize by patching will not save you money. The leak pictured here compelled the owner to pay for re-plastering this ceiling as well as the one below, and refinishing the bedroom floor.

Don't let this happen to you! Fall rains and winter storms are close upon us. If there is any question in your mind about the condition of the roof you have provided for your family's protection, why not make certain about it by having a free roof inspection now?

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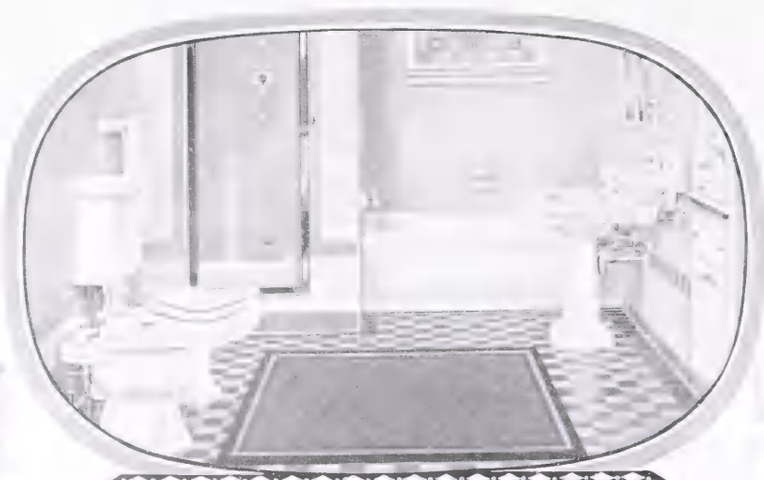
Be it bathroom, toilet, kitchen or laundry, "Te-pe-co" provides a plumbing fixture gleaming in whiteness, always clean, and from which the residue can be removed with a dampened cloth. Gritty soaps do not scratch the surface—medicine and common acid stains will not adhere. Always bright, rich looking, pride inspiring—yet not extravagantly priced.

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BOOK & LAMP

(*Continued from page* 212)

grounds.' It is also quite true that there are numberless occasions when even a superficial knowledge of carpentry, plumbing, or some other homely art may save the owner of a house great inconvenience and expense. The clear and practical directions given in this book for coping with any of the thousand and one problems which eventually face every householder make it as essential a part of one's working library as a cookbook or a dictionary. The book is divided into two parts — one concerning the house, both inside and out, and the other concerning the grounds. It would be hard to think of any question relating to these allied subjects which is not contained in this valuable handbook.

Romanesque France — Studies in the Archæology and History of the 12th Century, by Violet R. Markham. New York: E. P. Dutton & Company. 1929. 6 x 8¼. 521 pages, including index. Illustrated. Price $7.00.

UNLESS one cares to read the monumental works of Kingsley Porter and the researches of Mâle, de Lasteyrie, and others regarding the origin and development of what is called Romanesque architecture, no more interesting and informing book on the subject than this of Violet Markham's can be found.

The iconography and architecture of France during the twelfth century are described and traced historically from the art of the early Church through the Carolingian period and the building of the abbeys to the great churches which, during that great century, were scattered over France from Burgundy down to St. Gilles in Provence. Each school and region on the way is treated and their influence on one another traced. The style is charming and, while the author's main purpose is archæological, the chapters are lighted with descriptions of scenery and stories of men and women which bind all together and humanize the carved stones. It is a delightful book to read and a profitable one to study.

Early American Prints, by Carl W. Drepperd. New York: The Century Company. 1930. 5¾ x 8¼. 232 pages, including index. Illustrated. Price $4.00.

THIS is one of the series called 'The Century Library of American Antiques,' edited by Waldo R. Browne. If the others are as complete and valuable as this, we owe a debt of gratitude to Mr. Browne and the Century Company. The author, Mr. Drepperd, has given us a book completely covering the ground, doing for American prints what Arthur Hayden has done more cursorily for all prints in his *Chats on Old Prints*. In his narrower field, Mr. Drepperd can go more into detail. He explains at first the different processes in the making of wood and line and stipple engraving, lithographs, etchings, and so forth, and then traces historically the use of these processes in America, from Colonial days to the close of the Civil War. The illustrations are many and interesting, and, aside from their artistic value, throw light on our country's history. Even those who are not enthusiastic collectors will find this book enjoyable, while for the collector it is invaluable.

Spanish Gardens, by C. M. Villiers-Stuart. New York: Charles Scribner's Sons. 1929. 6½ x 10. 139 pages, including index. Illustrated. Price $8.50.

THE unique relation of Spanish gardens to garden-craft in East and West is particularly emphasized in this book by Miss Villiers-Stuart which describes many gardens of the East similar to those of Spain in their common use of water in pool and fountain. The importance of the surrounding architecture in determining the plan of these gardens is also a point in common, for in Spain, as in all southern countries, house and garden are so closely related that they must be planned and considered as a whole rather than as two distinct entities. The book contains several reproductions of paintings in color, many very beautiful photographs, and a number of sketches and garden plans which ably illustrate the charming text.

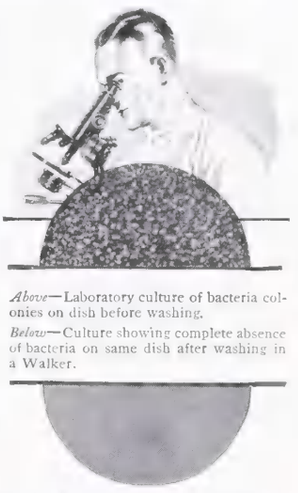
Alphabetical Iris Check List. Edited by Mrs. Wheeler H. Peckham. Baltimore: American Iris Society. 1929. 6½ x 9¼. 300 pages. Price $3.00.

THIS is the most complete book of reference on the subject of iris that has yet been compiled, and should help to rectify much of the confusion as to names which has always been so annoying to iris breeders, nurserymen, and the gardening public. Color keys are included, and as far as possible all species and varieties usually classed under the three main groups — Bearded, Beardless and Crested, and Bulbous and Miscellaneous — are completely listed.



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Below—Culture showing complete absence of bacteria on same dish after washing in a Walker.

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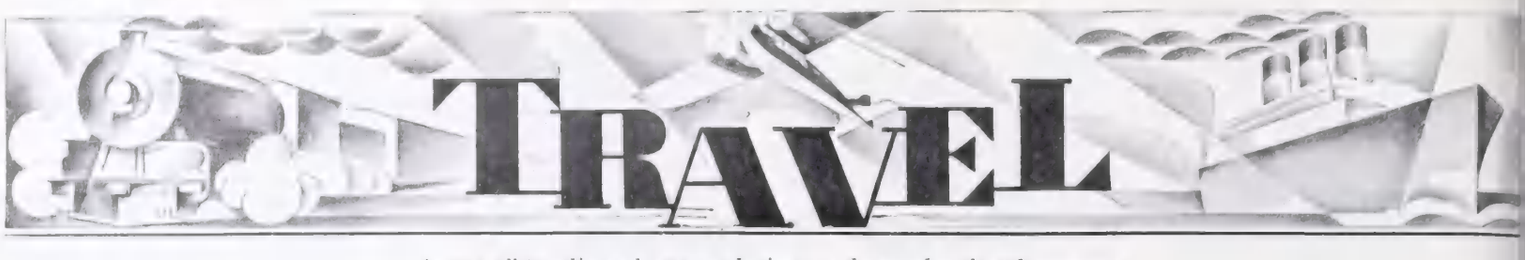
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ABOVE *all traveling enlarges our horizon; we learn a broader tolerance, we acquire a more sympathetic understanding.* — SISLEY HUDDLESTON

RIO! It is one of the alluring words. It 'mirages' distant places, league on league of boundless sea, tropical skies, a great continent over the curve of the world. Approaching South America, the headland north of Pernambuco shows itself, grows fainter, disappears, and only the sea again is left. And then, one morning, ahead is a bold shore, seemingly a barricade to the tiny ship that moves toward it. But an opening presents itself through which the ship passes into a great deep bay called Rio de Janeiro, discovered in 1502 by André Gonçalves, who, thinking it was the estuary of a great river, named it the River of January. On the left is the granite cone of the Sugar Loaf 1100 feet high, sheer from the water, farther back is Cocovada, a granite pinnacle thrusting over 2300 feet in the air, while, on the right, high bold hills crowd the bay. The sea breaks on granite ledges steep or sloping, with the rhythm of the great waters behind them. A little farther, and there on the left is Rio lying along the shore in sweeping boulevarded curves, and reaching up on to the lower slopes of the hills that crowd it round. Here nature has outdone itself in the spectacular setting of granite ledges, of tumbled mountains, and the narrow entrance to the serene waters of the great bay that holds them back. And here man has built a city — a beautiful city with over 1,000,000 people living in it.

The boat glides quietly to its mooring along a fine granite-built wharf. In a few moments a motor car is swinging you up Avenida Rio Branco, the great thoroughfare that is the artery of the city's life. The sidewalks teem with people. The climate never knows cold here under the tropic of Capricorn. There are many cafés with tables and chairs on the sidewalks where people lounge and drink. Narrow Rua Ouvidor is the shopping centre for wealth and fashion. But keep on up the Avenida past the government buildings and the municipal theatre, enjoying as you go the patterned mosaic-tiled sidewalks, the Portuguese and Spanish character of the architecture, the exotic flavor of everything that crowds you round. Then on along the curving bay shore parkway, till the way heads for a granite hill, tunnels through it to the suburb of Copacabana on a superb crescent beach that can scarcely be matched anywhere else in the world.



with the great regular blue-green combers of the broad Atlantic endlessly pounding along it.

Or go north instead of south, over the just completed boulevard that climbs up the face of the hill rampart, on a uniform 6 per cent grade, through the forest, and out across the face of granite cliffs, sometimes undercut to find a way, to Petropolis, 2600 feet in the air, the summer capital — the Simla — of Rio, where wealth and fashion go to escape the heat and humidity of the warm season.

Yes, there lies Rio, across the sea on the edge of far-away South America. Do not resist the pull of its name, the lure of remote places, but 'roll down to Rio' — and thereafter always be glad that you did. F. E. F.

THERE is a combination trip to Tours and Chartres which is well worth while for the hurried traveler, and I am writing about it for the benefit of those who may find themselves with little money and little remaining time trying to make plans which will include all their desired places. That was my difficulty. I wanted very much to see something of Tours and the Château Country and also felt I *must* see Chartres. If I took a trip to the Château Country and returned to Paris, I must needs take an extra day for Chartres, and that was a day more than I could have. I should have loved a three-day excursion, which seems to be the minimum for the motor trips to the châteaux, but time was too short and my determination firm to visit both places. I found that the French railways company offers some excellent local bus trips starting from Tours. So I solved my problem thus. Taking an early morning train from Paris, I reached Tours about noon and had time for lunch at the *pension* where I was to spend the night. I refused the offer of Madame to send us in her private motor (at Heaven knows how many francs), and started forth to the station in a pouring rain and got aboard the bus, with perhaps five or six other brave souls who, like myself, no doubt, felt that it was now or never — for such a rain would have discouraged any but the most determined. But we had our reward, for scarcely had we left Tours behind when out came the sun and the country was at its loveliest.

The trip took us first to Villandry, a moated château with fine mediæval gardens which have been carefully restored by the Spaniard who now owns the place. After another pleasant ride past orchards and grain fields, we reached the lovely avenue leading to Azay-le-Rideau. Here is indeed an ideal château (the kind one reads about), with shining turrets, a moat — which is actually a tiny river — flowing around three sides, and, what is lacking in some of the châteaux, a setting of beautiful grounds. The interior is richly furnished, and one can easily imagine it the residence of kings. Leaving that all too soon, we traveled some distance farther, crossing the Loire just before entering Langeais. In another sense, the castle at Langeais is ideal too. It is the type of castle which your childhood fancy pictured — the fortress, with jutting towers and battlements (with openings from which hot oil and lead could be poured down on the enemy), portcullis and grimly defended entrance to the inner courtyard. No holiday residence this, but a stronghold. Some of the rooms look surprisingly comfortable in spite of the stern exterior, and we do know of a famous wedding which took place in the great hall — that of Charles VIII and Anne of Brittany. This is only a glimpse of châteaux, of course, and you will want to see more of them, but these three are excellent examples.



Then, after spending the night at Tours, you can take the *train omnibus* slow and *very* local, to be sure, but it does eventually reach Chartres about noon, which allows one six hours there before taking the early evening train for Paris. This gives an opportunity to see the wonderful cathedral and the quaint little town at sufficient leisure, for one can't absorb impressions in definitely. You will want to come again, of course, many times. But in these two days you will have seen a number of very worth-while things, and if your present time is short and your future visits uncertain, I urge you to get these two pictures of France for your memory's sake. F. H. B.



THE FISH WHARF AT BAHIA, BRAZIL

THOSE who delight in quaint old English inns should not miss the God-Begot House in Winchester or the New Inn in Gloucester. They are very different, but equally charming.

One must not be misled by the name of the inn in Gloucester. It was new in 1457, when Bishop Twyning built it to accommodate pilgrims coming to the shrine of Edward II.

This inn is built around a courtyard, with a double tier of balconies overlooking it. The beauty of it is now enhanced by big ivy vines that twine themselves up over each opening in the balconies. As we sat out on our balcony till the lateness of the hour drove us inside, we pictured to ourselves the pilgrims riding into the courtyard and demanding their accommodations. Then we thought what a marvelous view we should have if one of the old bands of strolling players should decide to seek again one of its earthly haunts; for surely, if the players were permitted to come back they would come again to the courtyard of the New Inn in Gloucester!



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For her ten days in the Netherlands a happy choice was MARJORIE BROWN'S *Holland* (3.00). Then, for Spain, E. I. ROBSON'S *A Wayfarer in the Pyrenees* (3.00) with its exquisite Howard illustrations, and that delightful destroyer of illusions, *Unromantic Spain* (4.00) by the Italian MARIO PRAZ. Its interesting observations on America as well as its Mediterranean chapters made her include DOUGLAS GOLDRING'S *People and Places* (3.00)

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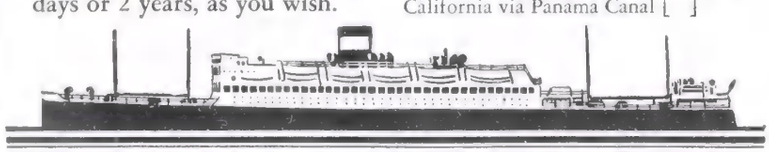
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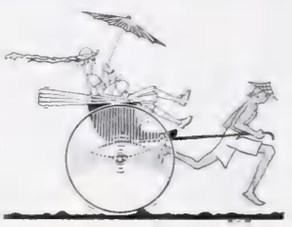
TRAVEL

(*Continued from page* 214)

One knows when he follows the footpath from the station in Winchester down through the old West Gate to the inn that he is going to love the God-Begot House. From the time one reads the motto of the house he feels at home: —

This rest-house by the way
I need not call it 'Home';
'T is but thy guest house night and day
Where Pilgrims go and come.
Yet I must do my best with Thine
To make it bright alway,
A resting place for weary feet
To speed them on Thy way.

Built long ago, the lovely old half-timbered house is as interesting as its name. My room had heavy black beams put in most irregularly. One beam looked as if it had been the fork of a tree roughly squared up. When I blew out my candle and went to bed after looking out over Winchester through the one queer little dormer window in the room, I pondered upon the motto of my room: —



Thou camest not to thy place by accident.
It was the place God meant for thee.

As I did so, I was glad that my steps had been directed to Winchester and to the God-Begot House.

M. M. D.

MANY times while in the East, I heard American tourists remark that they wished they had been furnished with their travel itinerary a list of what to wear and what not to wear in the Eastern tropics. It is really an all-important question and one not to be dealt with hastily.

For a woman traveler, the problem is not so great, for she will wear the same type of thing that she would normally wear in the summer season at home — but a good supply of washable clothes should be provided. All good novels and moving pictures to the contrary, however, women in the East do not wear long flowing chiffon veils hanging from their hats — this headgear stamps a tourist at once and means at least five rupees extra in dealing with native merchants.

A man making the trip from one of our Western ports will do well to outfit himself at Yokohama, Shanghai, or Hongkong, or, traveling via the Mediterranean, at Colombo or Bombay, with suits of white cotton drill. These are the conventional everyday clothes worn by residents in the East, not the Palm Beach suits, flannels, or linen knickers worn in our own August dog days. These suits may be bought very cheaply, for about three dollars gold, and three times as many as you at first think adequate will be the right number. Clothes wilt very quickly in the tropical heat, and at least two changes a day must be made for comfort. A solar topee of conventional English make and style should be added to this — the topee is never worn after sundown, however. This is a mistaken idea on the part of many travelers unfamiliar with Eastern customs. For evening wear, white drill mess jackets and waistcoats are worn with otherwise regulation evening clothes. This refers particularly to the stiff-bosom shirt, which will be found much cooler than one of silk or one with a soft bosom.

Take with you all the American shoes and hosiery you will need for your entire trip, for American makes are both expensive and hard to find in the East, and every traveler knows how highly American shoes are valued in foreign countries.

You will be fascinated by the beautiful silks and other native cloths to be bought in the bazaars. Remember that a native merchant at first asks treble the amount he expects to get. He dearly loves to bargain — to him it is half the fun of the sale and he will respect you all the more if you adopt his tactics. If necessary, show complete disgust and walk away — if he wants the sale badly enough, he will run after you, imploring you to buy at your own price.

Life in the East is an enjoyable affair; you will bring back a wealth of pleasant memories, not to mention the keen desire to make the trip again at the first opportunity.

F. C. P.

CRUISES ROUND THE WORLD IN DECEMBER AND JANUARY

Dec. 2	*S. S. Empress of Australia*	Canadian Pacific Line
Dec. 3	*S. S. Samaria*	Cunard Line and Thomas Cook & Son
Dec. 15	*S. S. Belgenland*	Red Star Line and American Express Company
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Jan. 10	*S. S. Franconia*	Cunard Line and Thomas Cook & Son
Jan. 21	*S. S. Columbus*	Raymond & Whitcomb Company

A President liner of the Dollar Line sails every fortnight from New York around the world.

What unique places have you discovered in your wanderings the knowledge of which you can share with other travelers? We shall be glad to receive short articles of this sort, especially those describing inns, restaurants, places, or excursions not familiar to the average tourist. Five dollars will be paid for each article accepted and postage should be enclosed if rejected articles are to be returned. Address, TRAVEL EDITOR, 8 *Arlington Street,* BOSTON, MASS.

4th SMALL HOUSE COMPETITION & EXHIBITION

$2800 IN PRIZES

THE HOUSE BEAUTIFUL announces a Fourth Small-House Competition and Exhibition similar to those held during the last three years. This year, however, a special feature will be made of the successfully remodeled house and two prizes will be offered for those adjudged the best. These houses will be judged by a Jury of not less than three, to include two architects who are members of the American Institute of Architects. The new houses will be judged on the following points: —

1. Excellence of design
2. Skill in use of materials
3. Economy in space and convenience in plan
4. Adaptation to lot and orientation

The remodeled houses will be judged on the following points: —

1. Excellence of design
2. Skill and economy in adapting space to new demands and in solving special problems

The Competition calls for photographs and plans as specified in detail below of houses built or remodeled within the United States proper. Every architect who has recently built or remodeled a house which comes within one of the classes specified and which has not been published in any magazine of national scope (professional architectural magazines are excepted) is cordially invited to enter this competition.

As in previous years, a selected number of the houses submitted (both new and remodeled) will be sent in a traveling exhibition to as many cities from the east to the west coast as our scheduled time will allow. These exhibitions have been very popular and have aroused enthusiastic comment wherever they have been shown.

For the new house of 5-7 rooms:

1ST PRIZE - $500
2ND PRIZE - $300
3RD PRIZE - $200

For the new house of 8-12 rooms:

1ST PRIZE - $500
2ND PRIZE - $300
3RD PRIZE - $200

For the remodeled house of not more than 12 rooms:

1ST PRIZE - $500
2ND PRIZE - $300

IN ADDITION to these Prizes an Honorarium of $50 will be paid for each house (with the exception of the prize houses) accepted for publication in the *House Beautiful*. This applies to both the new houses and the remodeled houses.

GENERAL CONDITIONS

The submission of material in the Small-House Competition will be taken as an acceptance of the conditions as set forth below. The following general conditions apply to both new and remodeled houses.

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. The house submitted may be of any style and of any material.

3. It may be of one, two, or three stories, and may contain, as noted above, from five to twelve rooms, inclusive. Breakfast-rooms, pantries, baths, dressing-rooms, halls, laundries, and enclosed porches will not be counted as rooms.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope containing a plain card, 3″ x 5″ in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to have exhibited should be plainly marked on the back of the mount, 'Not for Exhibition.' Otherwise we shall consider that we have his consent to exhibit his photographs.

5. On the lowest part of the mount shall be put, in two or three lines and nicely lettered, the inscription, 'Submitted in the Contest held by the House Beautiful Magazine.' In the upper right hand corner shall be left space for a card 3″ x 5″ which will contain the architect's name, if the mount is selected for exhibition.

6. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibition. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. In order not to delay the exhibitions, and also to ensure better reproductions, glossy prints of those photographs to be used in the *House Beautiful* will be secured from the architects. They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the honorarium of $50 covers the expense of these prints.

8. All entries should be carefully packed with stiff cardboard for protection, and expressed or delivered to the House Competition Editor, The House Beautiful, 8 Arlington Street, Boston, Massachusetts, on or before October 15, 1930.

SPECIAL CONDITIONS

● FOR NEW HOUSES

There must be presented: —

a. Three photographs of the house: —
   1. General view of the front
   2. Exterior detail
   3. Interior detail

   Two of these photographs are to be at least 7″ x 9″ in size, and the third an enlargement at least 14″ x 18″, all to be in soft sepia finish. The enlargement should be of the general view or exterior detail.

b. First- and second-floor plans, drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned; plot plan showing location and orientation of house, also at any convenient scale.

c. Legend giving the following information: —
   1. Name of owner (not obligatory)
   2. Location of house
   3. Orientation of house
   4. Composition of family
   5. Special problems that had to be considered
   6. Material and color of outside walls
   7. Material and color of roof
   8. Color of outside trim, doors, and windows
   9. Short description of interior shown

   These photographs, plans, and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30″ x 40″ in size and of light buff or cream color.

d. Set of blue prints showing the four elevations of the house. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blue prints must not contain the name of the architect.

● FOR REMODELED HOUSES

a. Photograph (or photostat) of house before remodeling

b. First- and second-floor plans of house before remodeling

c. Photograph of general view of house after remodeling

d. Photograph of detail (either exterior or interior) of house after remodeling

e. First- and second-floor plans of house after remodeling

f. Legend giving the following information: —
   1. Name of owner (not obligatory)
   2. Location of house
   3. Orientation of house
   4. Composition of family
   5. Special problems that had to be considered
   6. Material and color of outside walls
   7. Material and color of roof
   8. Color of outside trim, doors, and windows
   9. Short description of interior shown (if included)
   10. Short description of original house

   The floor plans may be drawn at any convenient scale and should be pochéd. The rooms should be plainly labeled and dimensioned. The photograph of the house before remodeling may be of any size. The two photographs of the house after remodeling should not be smaller than 7″ x 9″ in size, and it is suggested that one of these be enlarged to a size that will fit conveniently on to the mount. These photographs, plans, and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30″ x 40″ in size and of light buff or cream color.

g. Set of blue prints showing the four elevations of the remodeled house, also of the house before remodeling, *if available*. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blue prints must not contain the name of the architect.

THE HOUSE BEAUTIFUL PUBLISHING CORPORATION, 8 Arlington Street, BOSTON, MASSACHUSETTS

[Additional copies of this Announcement may be procured upon request from the House Competition Editor at the above address]

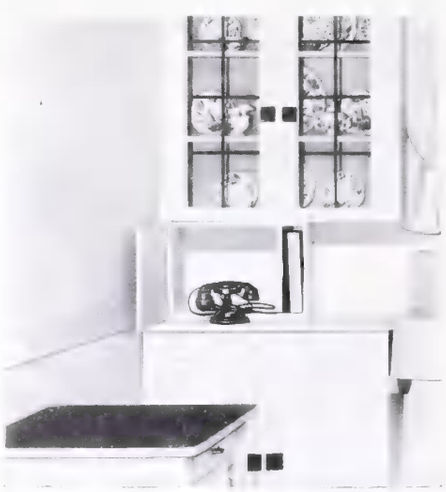
A Courteous touch . . . for the Convenience of Those who Visit you



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* * *

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In the October Number

NEXT month we shall continue the *House Beautiful* Color Guide which ran in the April and May issues. We can promise rooms quite as appealing in color, and as practical and definite in their suggestions as were the first ones. There will be shown a library such as might be found in a larger country house and a study that might be included in a house of almost any size or in an apartment. These are both furnished in the modernist manner, but with distinct modifications, and show, as a matter of fact, how really adaptable this type of furnishing is to the present-day American home. And then since positive colors and inventive designs characterize the best of the contemporary papers and fabrics, their use contributes an individuality and a pleasant assertiveness to these rooms that set them apart and at the same time endow them with a stimulating quality. This guide will be continued in November when two bedrooms will be shown.

A further exemplification of the adaptability of the modernist style is seen in the leading article, which describes its use in a Beacon Hill house with a result that is entirely convincing



According first place to the mention of these two features should not be interpreted as an overemphasis in the number on the modernist trend. As a matter of fact, the majority of the articles and illustrations deal with the old. An exceedingly interesting and comprehensive series on the 'Story of Upholstery Fabrics' begins, which traces the history of their design and shows their appropriate use. A fully illustrated article on a modern adaptation of old stencil designs to our walls bridges the old and the new, and an article on glassware recently exhibited in New York shows how an ancient craft still persists in spite of competition from the machine.

An article on 'Mirrors Past and Present,' another on the characteristic furniture of the German settlers of Pennsylvania, and an excellent exposition of the procedure and charges of interior decorators add further excellent material to the decorating aspect of the issue. Several illustrations of houses and a planting plan for Our New House, published in this number, are only samples of contributions that complete the usual threefold character of our contents, stressing building, planting, and furnishing

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Over the Editor's desk

COINCIDENT with the publication of the first-prize cover design this month, a few words about this design and about the competition in general may be in order. We do not wish to be interpreted as attempting to justify the design. We do not think it needs justification, but we do believe that a concise statement of the reasons underlying the decision that awarded this cover first prize will be helpful to those who are already planning a design for our next competition.

The *House Beautiful* has for many years been identified with a definite type of cover, illustrative in intent and usually somewhat romantic and picturesque in character, ranging from the meticulously drawn and humorously conceived (and always popular) designs contributed by Maurice Day to the appealing sketches of familiar scenes made by Forrest W. Orr. When, however, we adopted in January of this year a new format for our cover, one with larger lettering and a smaller design on a field of plain color, we felt that we must necessarily



WALLACE NEFF *is a Pasadena architect whose work has won wide recognition*

abandon the illustrative design and adopt one of larger scale, painted in bolder strokes and sufficiently simplified for the proverbial runner to read. In other words, we redefined our cover as a poster rather than as a colored illustration, and in so doing necessarily accepted as our criteria the standards of good poster design. These may be summed up as simplicity, originality, vigor, directness, and readability. In addition to these qualities a poster chosen for a cover for a magazine must have as subject one allied to the interests of the magazine with which it is identified.

The design submitted by Miss Stern has, the judges felt, all these qualities, applied to a subject appropriate for the *House Beautiful*. She has with real originality taken the familiar features of the gas stove and woven them into a composition, shearing her subject of all extraneous details and presenting it in attractive and, as is quite permissible in poster design, non-naturalistic colors. In other words, she has spelled 'kitchen' in a new way. Although there were many designs submitted that had these qualities in varying degrees, this one, it was thought, had them all to the greatest extent.

#

A FEW months ago we discussed in these columns the evolution of the modern bathroom, and in order to bring our treatise on this subject up to date we should like to mention a brand-new idea for the modern bather which has just been called to our attention. Most people who are fond of reading have thought at one time or another, while steaming in a hot bath, how complete their satisfaction would be if they might at the same luxurious moment be reading a favorite book. A few intrepid souls have even tried out this experiment at grave risk to the book selected for their aquatic perusal. Now, however, some inventive genius has conceived the idea of printing waterproof books for bathtub use, so that even if one dozes off and the book is suddenly submerged, no harm will come to it. This seems to us an excellent opportunity for some live publisher to start a Bathtub-Book-of-the-Week Club, providing its members with a waterproof volume every week-end in time for the traditional Saturday-night ablutions. If asked, we might be prevailed upon to compile a list of books which could appropriately be included in this series, and even without being asked we are glad to suggest Kingsley's *Water Babies* or Arnold's *Forsaken Merman* as being eminently qualified to launch this latest literary venture.

#

FIRST prize in the contest sponsored by the *American Architect* for the best article on new materials or methods of construction was awarded last June to Royal Barry Wills, a Boston architect whose work has been represented in our last two Small-House Exhibits. Mr. Wills states in his article — 'The Vicious Circle of Jobs by Hand' — that, 'though the past twenty years have seen practically a revolution in the method of erecting office buildings, we still construct our houses by the same slow hand methods that have been used for centuries.' Among other suggestions, he prophesies the future use of an imaginary material called 'Syntex' which will be employed in large units hoisted by derricks to form the walls of mass-production houses, a single thickness being used for both inside and outside walls and floors. His various suggestions sound eminently reasonable and his prophecies may well be fulfilled — provided someone will obligingly invent a material combining all the essential requirements for such construction work. Until that time the 'vicious circle of jobs by hand,' with the high cost such work necessarily involves, must unfortunately continue.

#

ACCORDING to statistics offered by Roger W. Babson, this is the psychological moment to build. Five years ago the construction cost of an ordinary frame house, including labor and material, was 100 per cent above pre-war prices. To-day it is only 75 per cent above. Even compared with a year ago, prices of cement, brick, lumber, and glass are from 2 to 15 per cent lower. Nor do these figures tell the whole story, since the home builder profits by the concessions which contractors and dealers now offer below the nominal prices. Residential building has been depressed for some time, but is bound to revive, and with its revival costs will automatically increase. Consequently this would seem to be the time for home builders to take advantage of conditions so favorable to their interests — since the era of 'Syntex' houses predicted by Mr. Wills may not eventuate in time to provide us with more economical homes.

#

FOUR landscape architects, authorities on horticultural matters in their particular sections of the country, contribute to our new series on shrubs, which starts in this issue with lists of fifteen shrubs suitable for hedges in different parts of the United States.

Stephen B. Hamblin, director of the Lexington Gardens and assistant professor of horticulture in the Graduate School of Landscape Architecture of Harvard University, writes for the Northeastern states; **Louise Bush-Brown**, head of the School of Horticulture for Women at Ambler, Pennsylvania, writes for the Middle Atlantic states; **Walter D. Popham** of the Department of Landscape Architecture of Iowa State College writes for the Middle Western states, and **Helen Van Pelt** of San Francisco for the West Coast.

Wallace Neff, who designed his own house shown in this issue, is a Pasadena architect.

The competition houses shown are the work of **Soule, Murphy and Hastings** of Santa Barbara, **Miles B. Dechant** of Reading, Pennsylvania, and **W. H. Emory, Jr.**, of Baltimore. All of these houses were awarded honorable mention in our last Small-House Competition.

Baseden Butt is an English writer on architectural subjects, and **Roger B. Whitman** of New York is a free-lance writer whose experience makes him eminently fitted to discuss all matters connected with the practical side of house building.

Leicester K. Davis of Philadelphia writes in connection with his present article: 'The data collected in searching for this article made me realize with real sorrow how fast these priceless relics of old Germantown are disappearing. Many have gone quite recently. As I write, plans are afoot for the demolition of several of the examples which I have been lucky enough to secure for the article's illustrations.'



POLA HOFFMANN (*above*) *and her husband, Wolfgang Hoffmann, son of Josef Hoffmann, well-known architect of Vienna, are outstanding exponents of the modern movement in New York and plan the furnishings for our modern living-room this month*



Padilla Studios



SUNNY AUSTERITY

The severity of the façade of this California house — a quality seen in its large wall spaces and repeated in the tall cypresses — is yet pleasantly modified by the charming second floor loggia and by the informally disposed flowerpots. The house of Wallace Neff, San Marino, who is architect as well as owner

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



A GLIMPSE OF ITALY IN WESTCHESTER

The Guest House at Mill Farm, the Home of Mr. and Mrs. E. C. Gude at Harrison, New York

BY MARGARET J. SYLVESTER

FRANKLIN P. HAMMOND, ARCHITECT

MILL FARM, with its low-ceilinged, rambling, up and down rooms, its old mill with slowly turning water wheel, and its old-fashioned garden, has that delightful flavor of pre-Revolutionary times so dear to all true Americans, by birth or adoption. And when the owners after a winter spent in learning the true meaning of *dolce far niente* came back to their own hearthstone followed by crates of Italian purchases, a miscellany of furniture, fabrics, and small *objets d'art*, they became aware of an acute struggle between their old favorites and their new treasures in which the latter were forced to abdicate for sheer lack of background. Against the Colonial farmhouse walls the carved walnut lost its savor. There was no place for it anywhere.

The foundation of an old farmer's shed nestling under a magnificent veteran tulip tree on the side hill behind the garden and overlooking the mill pond suggested the idea of a guest house to complement the always limited space of the old farmhouse. To plan an Italian cottage that would grow into the picture of the spreading white farmhouse with its rural outbuildings and with the mill itself was the problem of the architect; the memory of the tiny hillside farmhouses of the Apennines, with their roofs looking like piles of stones, furnished an inspiration, and the work was started.

Photographs by Richard Averill Smith



THROUGH THE ARCHED DOORS *that suggest an Italian loggia, the main house at Mill Farm can be glimpsed beyond the walled garden*

A long low roof line, many terraces, a fascinating maze of steps, and a pair of arched windows suggesting an Italian loggia seem at home on the Westchester hillside. Perhaps this is partly because Joe and Dominick, the Italian gardeners, labored in their spare moments on the crude field-stone foundations and steps with a happy-go-lucky freedom from union rules, and imbued their work with a naïve charm far beyond the reach of specifications. The exterior walls are stucco troweled on terra-cotta blocks, whitewashed and left to weather along with the blue blinds. Just to the right of the front door, stenciled in the stucco, is a shadow portrait of Mussolini, made from a metal pattern picked up in Italy. This, and such embellishments as iron railings, bits of grille work, pieces of bronze, and pots of gay flowers, all carry out the Southern European feeling. The crowning glory, however, is the roof of split stone, with its exquisite coloring and its natural edges and faces. Not





FROM THE RISE *behind the cottage, the detail of the stone roof shows plainly. The long low back wall is broken with pleasing irregularity, and on this terrace the sun is warm in the cool of the morning*

THIS BALCONY *with its gayly striped awning, pierced brick parapet, and view of the mill pond beyond gives no indication of the fact that it is primarily the roof of the incinerator below*

FOR LATE AFTERNOONS *the arbor terrace at the northeast is cool and partially shaded. The grapevines that have been started will in time cover this completely*



A STONE WALK, *bordered with flowers on one side and shrubs on the other, leads up to the twisted maze of steps that makes the approach to the cottage so attractive. Pots of red geraniums are bright against the whitewashed stone*





A GLIMPSE OF THE LIVING-ROOM *from the bedroom doorway which shows the fireplace with its simple mantel and hood, so in keeping with the Italian-cottage character of the house. Notice how the windows and doors open up generously for cross drafts*

content with colored tiles, which would have been at too great variance with the Colonial farm group below, it took days of searching to find a material that would split thin and have the subtle combination of warm grays and russets that makes it so supremely fitting. The idea was finally successfully carried out; a suitable stone was discovered upstate, and, although it was necessary to safeguard the house with a double roof and heavier construction, the perfection of the effect is well worth the effort and expense.

Whether you approach the guest house through the sweet-scented garden, — by unlatching the wooden gate in the stone wall, thus setting a-tinkle the old cow bell, — and walk up along the flagged walk past the fountain to climb at last the crooked steps to the front terrace, or whether you look down through the arches to the tranquil mill pond where swans and ducks float idly, pleasure lies ahead. The sunlight plays on the varicolored roof of the cottage in true Italian style, while below, the cool leafy shadows stretch across the water and contrast with the masses of flowers.

With a porch or terrace on every side the comfort-seeking guest can please himself in the matter of sunlight or shadow. For cool mornings there is the back terrace bathed in sunshine; during the heat of noon the gayly awninged side balcony with its pierced brick parapet offers a breeze and shade, while for late afternoon the arbor terrace tempts with its shadows, its view, and the sound of near-by fountain.

Entering the house, you find yourself in an atmosphere almost entirely foreign. Great oak beams taken from an old barn support the roof. They were left the honey-colored brown with the whitewashed finish scraped off, except when it stuck in the crevices. Finishing the beam ends are the ram's head, Dante, the lion's head, and other well-known Florentine insignia, set into the wall, which is plastered and then whitewashed with the merest suggestion of a salmon-pink. Edging the doors and windows is a line of

brilliant Italian sky-blue. The floors all through are soft common brick laid in black mortar and rubbed down with carborundum to look worn and ancient. Frequent polishing with black wax will accomplish for them in five years what time could have done in as many centuries. The fireplace, of simple stonework, supports one of the old barn timbers used as a mantel and is hooded with copper, not old, but acid-treated to a mellow green-brown that deceives even experts. A great sixteenth-century Italian table from the collection of the Grand Duchess of Montughi, with sturdy Sgabello chairs, stands in the centre of the room. At one side a section of choir stalls flanks the fireplace; on the opposite wall is a combination divan and day bed covered in Fortuny print and piled luxuriously with pillows in warm bright colors. A great carved chest, a gorgeous cope of brocade, and a time-dulled polychrome figure form a stunning group opposite the fireplace. Pieces of pewter, some old paintings, and interesting *torchères* complete the room without detracting from its almost monastic simplicity.

An amusing touch is furnished by the broad flat arched doors into the kitchenette and bedroom. They carry out the cottage scale by being just five feet six inches high, and the tall person has to duck to save his head. The *pièce de résistance* of the bedroom is, of course, the bed with its high carved walnut headboard on which can still be seen traces of an old painted design. There is little left, however, of the cherubic figures except a creamy cast and a glint of their gold wings here and there. As a matter of fact, the headboard came (*Continued on page* 274)



THE HEAVY TIMBER CONSTRUCTION *of the roof gives the room a lofty effect in spite of its small scale, and offers an excellent opportunity for grouping the great cope of crimson brocade with the carved chest and mellowed polychromic figure beneath*



THE ARCH OF THE CEILINGS, *the bare walls, and the uncurtained windows only accentuate the mellow richness of the old Italian walnut furnishings of the bedroom*

PICTURES IN

BY MARGARET THOMPSON

Photographs by H. Williams



AS we have emerged from a period of barren, unpatterned walls that was the natural expression of a feeling of reaction from the overhung double-decked interiors of an earlier decade, pictures have once again assumed their rightful place in the decoration of the home. Yet they can only be regarded as successfully fulfilling that purpose when they are so much in harmony with their surroundings as to become a part of them.

In the selection of a picture, everything is relative, and even one that is most beautiful in itself, if badly hung in connection with things that detract from rather than enhance it, may become a commonplace thing.

It is of primary importance to choose something with which one will be content to live. Certain pictures that are most beautiful when seen in galleries are in no sense suitable for the family living-room. But more than a choice of subject needs to be considered if a picture is to be altogether successful. Coloring, size, and even shape enter into the equation, as the wall and even the whole room are, in a sense, its frame.

WE may choose a picture because of its intrinsic beauty and merit and then select other furnishings in relation to it, or we may choose it to harmonize with the setting we now have. It may be made the dominant note in the decorative scheme, used to give height to a room or to balance a tall piece of furniture that in its relation to other pieces would tend to give the room the appearance of running downhill.

Framing is an art in itself, as size, weight, texture, tone, and color have all to be considered, in relation not only to the picture



ABOVE, *a reproduction in color of Holbein's 'Lady in Yellow' is framed in a gray wood with a line of gilt along the inner edge and a warm tan mat. To maintain the subtle tones of the picture it is hung on a modern wallpaper of the same soft shades. The eighteenth-century pine bookcase brought down to natural finish and waxed is in harmony. Picture by courtesy of F. Denks, Inc.; bookcase by McBurney and Underwood*

THE REPRODUCTION AT THE LEFT *of a Persian miniature in a gold frame is hung on a wall covered with Japanese silver paper with a delicate tracery in orange. The black and gold lacquered cabinet and bamboo chair are in character. Picture by courtesy of Metropolitan Museum; chair by Palmer and Embury*



but to the wall against which it is to be hung. Many pictures cannot be cramped with frames in close relationship to them, and require an intervening mat. Others need to be framed closely. In either case the frame must melt into the picture, yet support it and harmonize with the background wall.

In the case of large oil paintings, there is a tendency to-day toward setting them into paneled walls, a method of framing that is especially fitting for overmantel purposes.

The exhibitions at the great picture galleries each winter demonstrate that artists are now employing as great skill in the all-important matter of framing as in the execution of the pictures themselves. Where years ago the gallery walls were lined with gold frames, all more or less of a kind, there are now silver frames, black frames, and white frames, and quite recently a most unusual framing of narrow mirrors has been used to set off the ethereal coloring and delicacy of the work of Marie Laurencin.

Good pictures are not necessarily expensive, as there are fine reproductions of masterpieces which are much to be preferred to inferior originals.

THE illustrated settings, with their varied backgrounds and furniture groupings, have been arranged to show how wide is the choice in the selection of decorative pictures for use in the home, and that the success of any treatment rests in the harmonious relationship of the various pieces one to another. All have been chosen with an eye to avoiding the commonplace, yet the material is fairly inexpensive. The most costly picture used is the modern Japanese painting, which is (*Continued on page* 285)

DECORATION

AND CHRISTINE FERRY

THE WORKS *of the genre painters of Holland fit excellently into simple homes, as can be seen by this setting of Early American furniture as a background for the reproduction by Terborch. Picture by courtesy of F. Denks, Inc.; chair by Charak; accessories by Alice Gwynne*



ON A WALL *covered with a gray-gold grass cloth and grouped with Queen Anne furniture is a modern Japanese panel in colors on a gold ground with Chinese brocade and a narrow red lacquer frame. Picture, lamp, and flower holder by courtesy of Yamanaka Company; furniture by Stefano Cavallo; grass cloth by W. H. S. Lloyd Company*

A Modern Garden Village

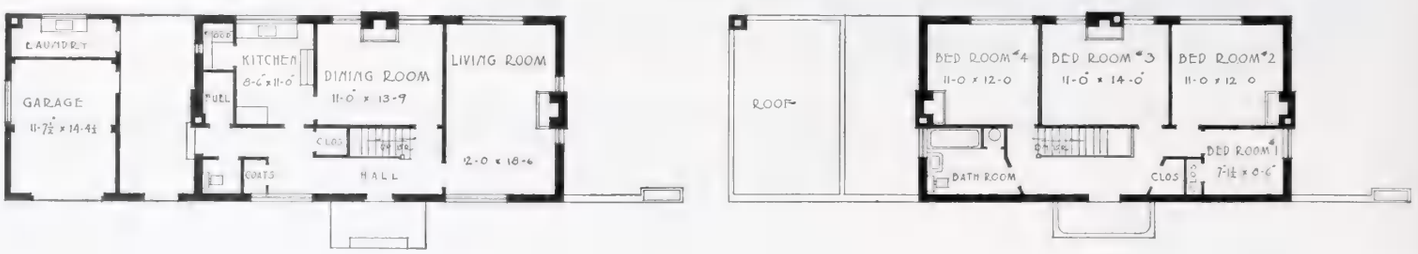
Houses at Silver End, England, designed by Thomas S. Tait, Architect

BY BASEDEN BUTT

Photographs by Sydney W. Newbery



THIS HOUSE *is an excellent example of the moderate-size detached house built in this model village. The plan approaches the articulation of rooms common in this country, although it varies from it in many respects*



THE idea of creating an original modern style, whether in architecture, interior decoration, or furnishing, merely for the sake of a novel appearance is one which, if not actually absurd, could scarcely be expected to appeal to practical minds. Distinguished architecture is possible without mere revolutionary novelty; and most people would readily concede that a new sort of appearance is less important than such things as improved types of central heating, the harnessing of electricity for lighting, heat, and power, or the exploitation of new building materials and constructional methods enabling better buildings to be erected at lower costs.

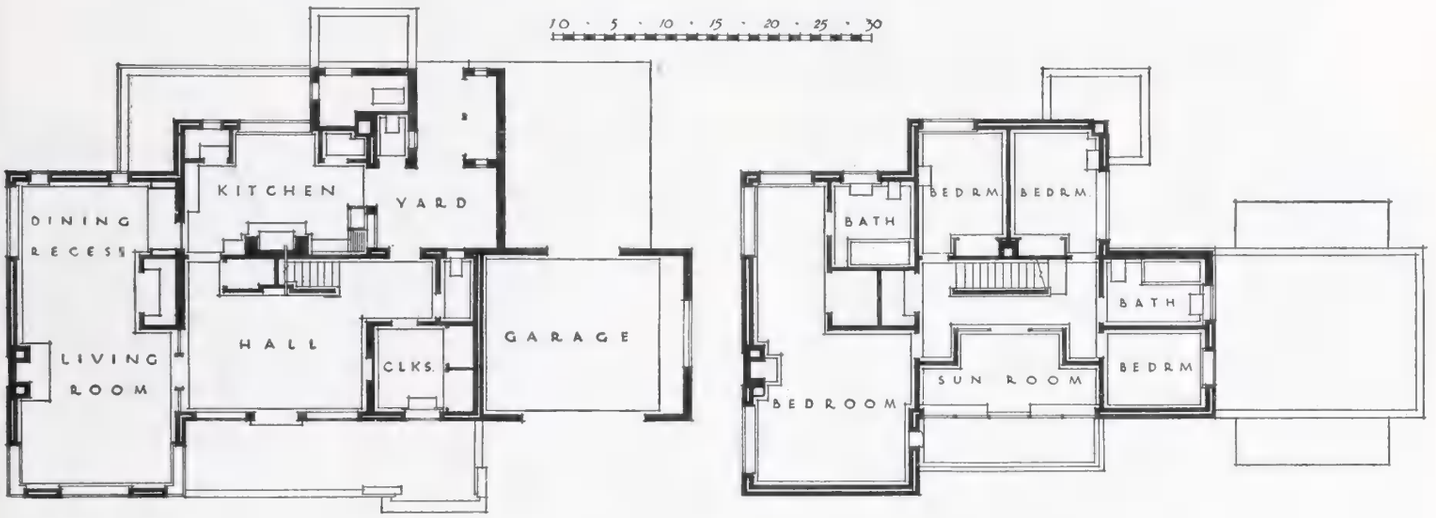
Practical considerations of this kind are primarily responsible for the character of the houses illustrated with this article; for these are in no sense 'freak' architecture, but a serious, scientific attempt to meet modern requirements in an economical, practical, and at the same time æsthetically pleasing manner. These houses are representative examples from a modern garden village in Essex, England, and have been erected to the designs of Mr. Thomas S. Tait, F. R. I. B. A., of Sir John Burnet and Partners. The village, which is known as Silver End, is an enterprise of the Silver End Development Company. It is situated on the road between Braintree and Witham, in a quiet, low-lying, and well-wooded district, and is primarily intended for the directors and work people of the Crittall Manufacturing Company, Ltd.

The design of these houses is suitable for construction in concrete, but owing to the difficulty of obtaining contractors with sufficient familiarity with concrete construction, the houses have been carried out in brick. Their cost has worked out at considerably less than the ordinary brick and tile-roof houses. Not even the largest could be considered expensive, as it has cost between $12,000 and $13,000. The workers' cottages are being let at rentals ranging from the extremely low figure of ten shillings, or approximately $2.40, weekly, and this on terms which enable the tenants ultimately to become the owners of the property.

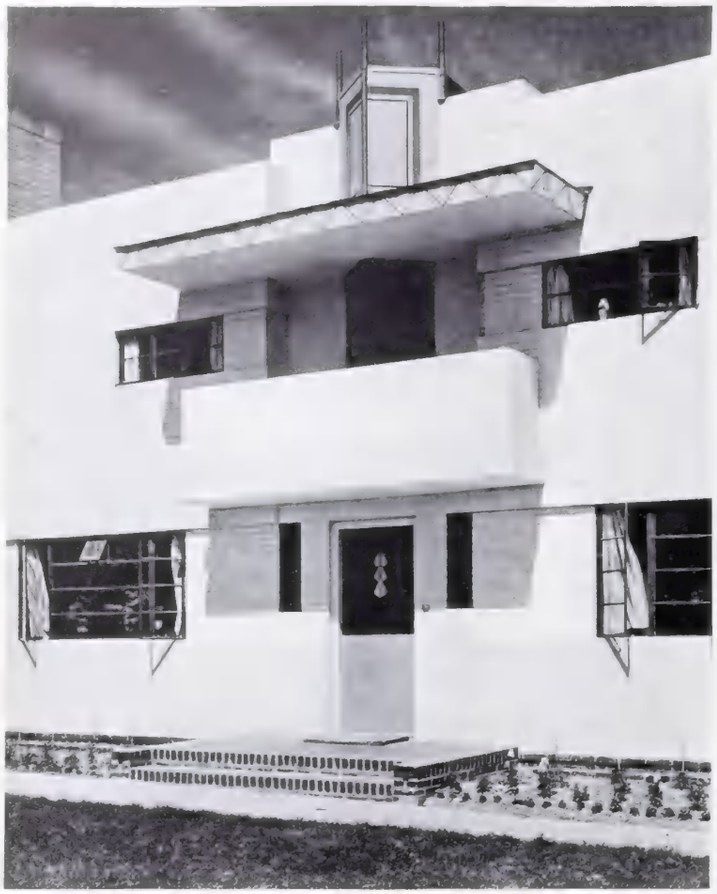
Horizontality of line is the most noticeable feature in the design of these houses, and this has largely been determined through the adoption of flat roofs. The old sloping roof of slate, tiles, or thatch was dictated by practical rather than æsthetic considerations, and with modern rain-proof roofing materials the sloping roof is no longer necessary. Instead, one has the benefit of a roof garden which may be planned to increase the charm and varied accommodation of the house. The horizontal feeling has also been emphasized by the treatment of balconies and



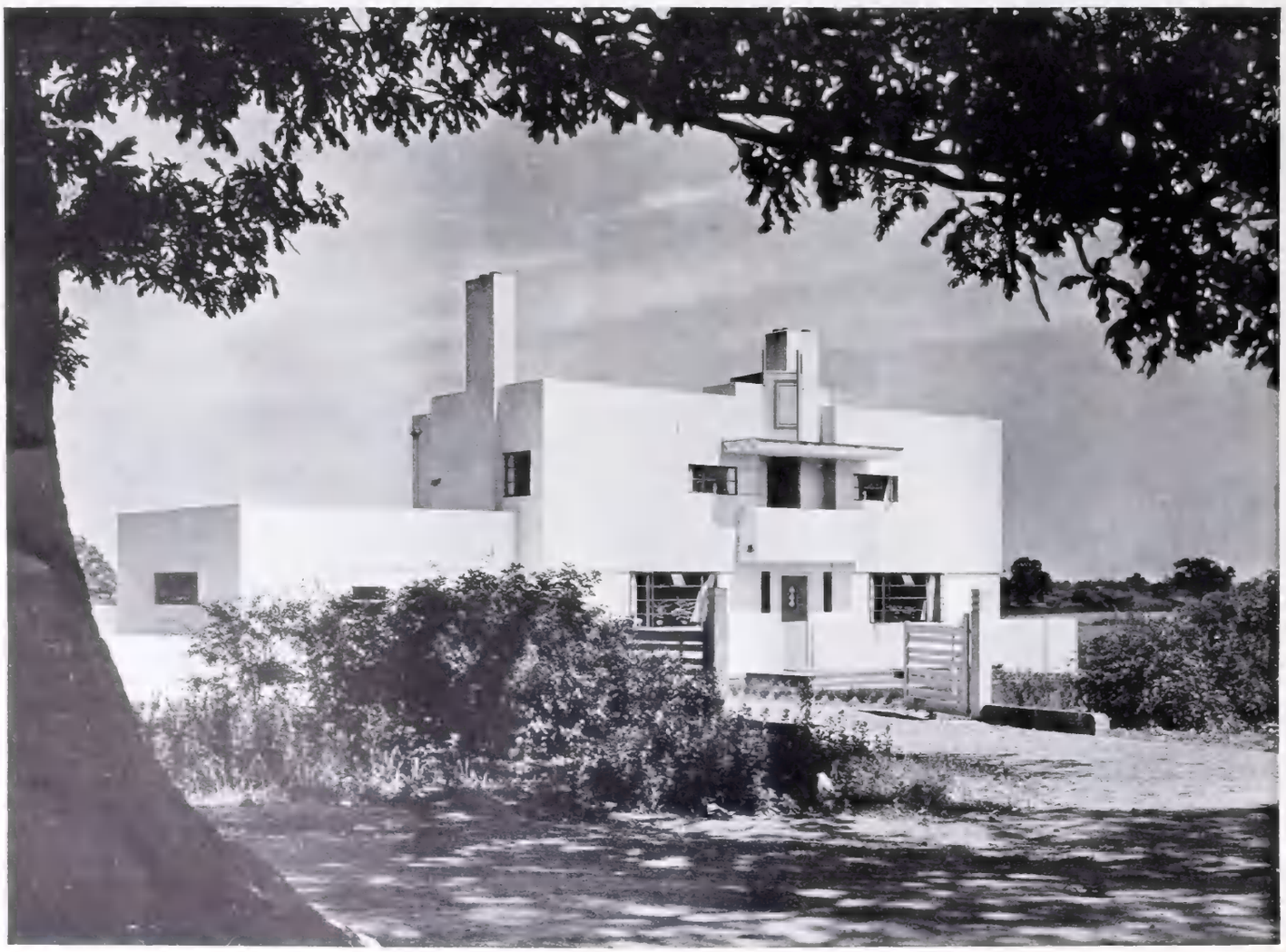
THE HOUSE *built for Mr. D. F. Crittall, the front and rear views of which are shown on this page, has a cream-colored cement finish. Notice how inconspicuous the garage doors are made by being finished like the walls*







THESE HOUSES *for the most part have been carried out in brick whitewashed or slightly tinted, although they might equally well be built of concrete. The door of this house is painted a rich orange. The marked horizontal lines broken by the tall chimneys and in this case by a triangular bay, the fenestration, and large plain surfaces characterize these houses and set them apart from the familiar English cottage*





THE WORKMEN'S COTTAGES *are in four- and two-group blocks, a four-group block being shown above. Each house contains six rooms — living-room, kitchen, sitting-room or dining-room, and three bedrooms. The casements in these houses with their interesting division of lights have brightly colored frames, and the doors are painted in different shades of green, orange, or blue*

loggias, and by the use of metal windows with the vertical bars omitted.

The color effect, too, has been carefully considered. The brick-built houses, which have raked-out joints, have been lime-whited or slightly tinted — a treatment which not only imparts a texture to the building, but which also gives a sunny effect rivaling that of the old-world type of lime-whited house. A cement finish painted a light cream color characterizes the house of Mr. D. F. Crittall, and in the workmen's cottages an effect of variety has been obtained by painting the doorways in different shades of green, orange, and blue. The entrance doors themselves, and also the metal window bars, are painted green. In the house of Mr. Small, which forms the axial point of the avenue, the door has been painted a rich orange color. Waterway and soil pipes have been rendered as inconspicuous as possible by painting them, in most instances, the same tone of white as the house itself. The prevailing custom is to paint these pipes in a contrasting color and thereby render them an eyesore on the façade, but treated in this way they become a far more harmonious part of the elevation.

There are several points that suggest themselves with regard to these houses. They are put forward as being a practical solution to the problem of modern housing, especially in country districts or the smaller industrial centres; and it should be noted that their 'modernism' arises naturally from construction. There is no conscious attempt at so-called artistic style; and for this reason there is no ornamental detail of a kind which is nowadays without significance and therefore without justification. The architect claims that all architectural decoration must be a natural development from construction; and for this reason all the antique architectural styles — whether Greek, Gothic, or Japanese — were fully justified *in their own day*. But an architect should not modify his creations out of consideration for older surrounding structures, for this is really like asking a painter to bear in mind the pictures beside which his own work will be hung. Or like asking a woman to wear old-fashioned clothes because some of the people she may meet, or the older generation, are behind the times. In no other art — painting, literature, music, or dress design — would such a course be tolerated, for it would mean death to all initiative. The same is equally true of architecture, which must forge ahead regardless of what has been achieved in the past.

In one respect these houses seem to foreshadow, perhaps incompletely, the house of the future. The harmonious arrangement of the different masses and planes is seen to best advantage in brilliant sunshine; and with their spotlessly white surfaces these houses seem suited not only for a sunny but a smokeless clime. Their coal-fire flues and chimneys seem inappropriate, and no doubt in days ahead, when central or electric heating and electric cooking have become universal, houses of this kind may be found not only practicable on an extensive scale, but also best.

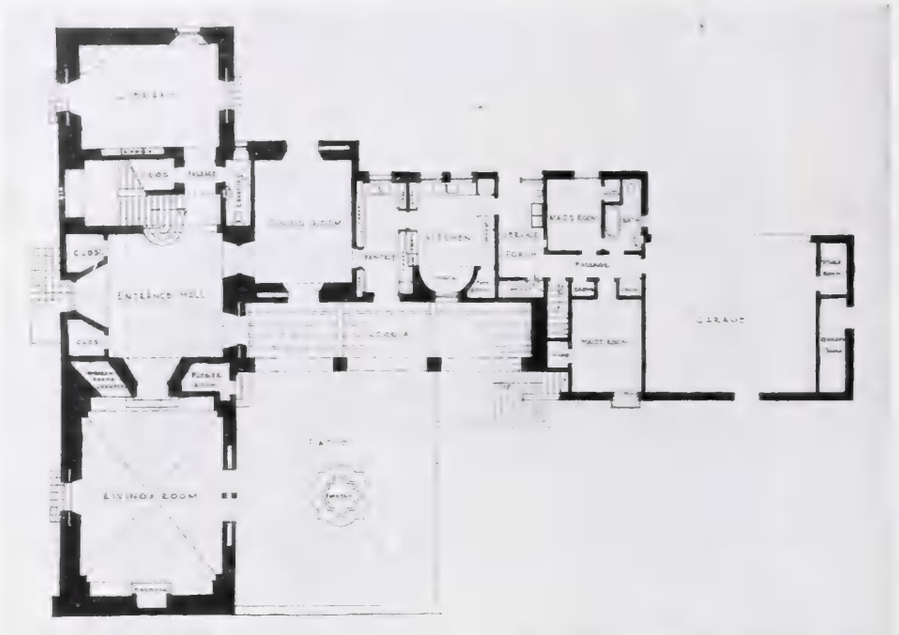
It may be noted that, in common with all true architecture, these houses have the knack of harmonizing with the adjacent landscape. In a few years, when trees have grown and the surrounding gardens have been brought into full cultivation, the houses are going to show a natural charm and beauty equal to that of any past architectural period, harmonizing with the surrounding landscape of a clean and healthy garden village, yet at the same time wholly and completely modern.

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The House of Wallace Neff

San Marino, California

WALLACE NEFF, ARCHITECT



THIS HOUSE *has just been awarded a certificate of honor in the 1930 competition of the Southern California Chapter of the American Institute of Architects*

Photographs by Padilla Studios





THE STREET ELEVATION *of the house as shown on the opposite page, and as the frontispiece, presents a façade but slightly broken, since the larger openings of the main rooms face the gardens and patio at the rear. The house is of white stucco with rose-color tile roof and turquoise-blue woodwork*



THE PATIO, *and the loggia opening from the dining-room, entrance hall, and pantry, are shown on this page. The stairway leads up to the children's bedroom. The top of a fountain from Seville is shown in the upper illustration and a grille brought from Fez. A. E. Hansen was the landscape architect*



THE STAIRWAY *is an important feature of the house. It is made decorative by the use of turquoise-green tiles inserted in its risers and by the carefully placed plants. The walls are of white plaster and the ceiling of antiqued wood of a very dark color*



THE HOUSE BEAUTIFUL BUILDS A NEW HOUSE

This House designed by our Home Builders' Service Bureau is now being built in Hartford, Connecticut

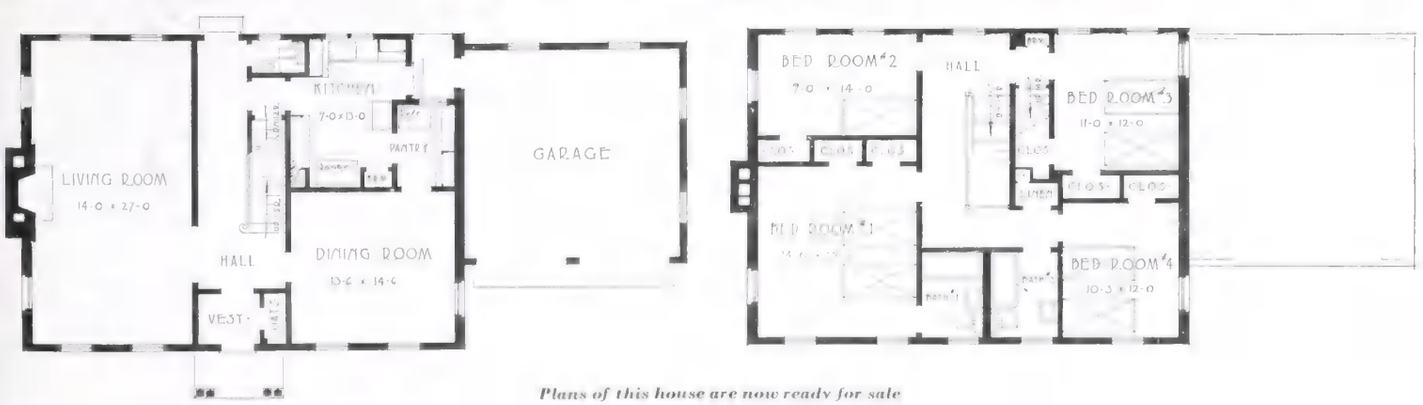
THE Colonial house still remains in most sections of the country the most popular of all types, and indeed it would be difficult to find a more pleasing or practical expression of 'home' than that produced by this low-set, friendly house. Nestling under a sheltering oak or elm, appropriately planted, and enclosed by a boundary fence of suitable design, such a house will lend dignity to any suburban street.

The house is a full two stories and a half with pitched roof unbroken in front, and with three small dormers at the rear. The end walls are of brick veneer left natural if a finish brick of good color is used, or painted white to match the house if the less expensive hard-burned common brick is substituted. The remaining walls are of narrow clapboards painted white; also painted white are the entrance porch of characteristic design, all exterior trim, and the paneled garage doors of the two-car attached garage. The wood-shingled roof is of weathered brown and the doors and blinds of green.

The plan is of the characteristic central-hall type with door to garden, a small vestibule with coat closet at the front, and a lavatory at the rear. A pantry, which may have a sink if desired, connects the dining-room and kitchen and contains the refrigerator conveniently located for the preparation of food in either kitchen or pantry.

On the second floor are two baths and four master's rooms, all but one of which are designed to carry twin beds. A stairway continues to the third floor, which contains a maid's room and bath with an additional room for future development if the owner desires.

The cellar stairs lead directly to a game room which runs the entire length of the house and contains an open fireplace. A heating-room housing gas-fired heater, hot-water heater, and incinerator, a laundry served by a laundry chute from the first and second floors, and a real cold room with insulated walls for preserves and vegetables complete the cellar.



Plans of this house are now ready for sale

Ten Years of New Ideas

The Home Builder To-day must intelligently consider a Wealth of New Materials and Means unknown a Decade ago

BY ROGER B. WHITMAN

An old friend of mine is building a house to replace one that he built twenty years ago and that for various reasons no longer suits him. In speaking of it he expressed the greatest amazement at the differences that he found in the planning of the two, and in what the architect was requiring of him. For the early house the only discussions were of design and arrangement; the use of certain materials was a matter of course because no others were suitable or available, while the limited choice in plumbing and heating equipment left little option in their selection. Now, he finds, there seems hardly a detail, from the structural parts to the most trifling accessory, that is not made in such variety that only he and his family can decide on which will best suit their individual needs.

For Heating

For the heating plant of his old house there was no fuel but coal, and in but one size; for the new house he was offered coal, not alone of the same size, but in smaller sizes, to be fed by gravity or by any one of several mechanical stokers. It would be possible for him to use gas; but if he preferred oil he had the choice of scores of burners operating under various principles of combustion. The architect could advise, of course; but in the end the decision rested with him as the one who would pay the bills, and who, with his family, would benefit or suffer by the results. He has made his selection; but only after three weeks spent in reading catalogues, visiting salesrooms, and asking questions of everyone who he thought might help him. That, he said, was an example of what he and his family had been doing for months, and without the slightest objection, for they felt it to be only common sense to make the fullest use of all that was offered in comfort and convenience.

There would have been almost as much difference with a house built only ten years ago, for we hardly realize the advances that have been made in that time in almost everything that is involved in building and in equipment. Heating plants are an example, a case in point being the contrast between the older hot-air system with its indifferent heating of exposed rooms and the modern warm-air equipment that heats all rooms equally under forced circulation. So advanced are the ideas that throughout the house there can be a gentle circulation of air not only at the desired temperature, but properly humidified and continually being cleaned.

Steam and hot-water systems have also been greatly improved; vapor-vacuum, with its many advantages, has become possible with but one pipe to each radiator. Cast-iron radiators are of a far more delicate appearance than the older forms, while for compactness without loss of heating efficiency there are radiators of brass and copper. Radiators are no longer exposed, being either within enclosures or set within the wall. Humidifying apparatus for steam and hot-water systems is a recent development, one form replacing a radiator and another being set under a floor register. A decision as to the advisability of humidification is thus but a preliminary to the selections of the apparatus and its location, the whole question involving something of a study to a family seeking the fullest satisfaction and comfort. The subject of humidification demonstrates especially the progress made in equipping the house for comfort, since it is quite possible that we are on the eve of a much more extensive use of humidifying systems for the average-size house.

In Plumbing Equipment

There have been few visible changes in plumbing equipment in the past ten years, although the house planner will find much to consider in the hidden parts. Non-corrosive piping is well-nigh universal, with the refinement of suiting the materials to the local water. It is not enough to specify brass pipe, for instance; brass of the wrong alloy and quality may be as unsatisfactory as the galvanized pipe that it displaces. There is now a further choice in flexible copper tubing in long lengths, the connections of which are not made by threading and screwing, but by the same process of clamping that is used on the gasoline line of a motor car; its particular interest, however, is in replacing old pipes, for it can be drawn into position without disturbance to walls and floors. Water that is naturally unsatisfactory need not continue so, for its improvement is possible through the installation of filters, softeners, and purifiers, all being located in the cellar and permanently connected.

Hot water may be obtained by any one of several methods, the most usual centring in a large supply tank maintained at the desired temperature. The water may be heated by gas, electricity, or coal, or by an oil-burning house-heating plant, which during the warm months is held at a temperature too low to affect the radiators.

Showers were formerly installed overhead, and for that reason suitable only for menfolk; now they are adapted for feminine use by being set on a wall and made adjustable so that the spray may not wet the head. Through control by a mixing valve in addition to the faucets, there is no danger of scalding. A shower may be an adjunct to a bathtub or have its own stall. This piece of equipment is now available as a unit and is so made that there is no possibility of a leakage that might injure the decorations of the room below. For additional protection it is quite usual to provide a bathroom with a sheet-lead underfloor, draining to the cellar.

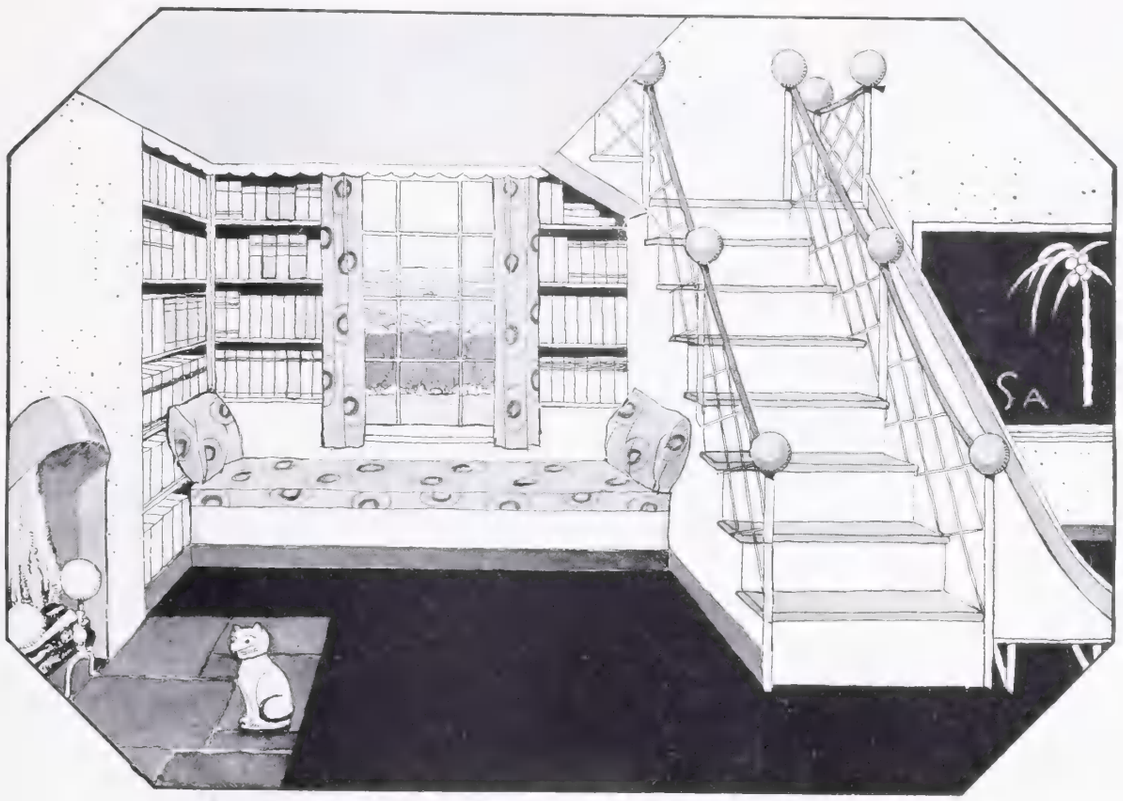
In Electrical Apparatus

It will be a family task to establish the electric outlets, not only for lights, but for the various household tools and conveniences that are now available. Some of these latter will call for permanent connections, as, for instance, clock, radio, and laundry and kitchen machines, while for cleaning and polishing tools, toilet accessories, heating pads, and other movable apparatus, outlets must be provided all over the house. By new conceptions of the telephone, a house can be wired to permit the plugging in of portable instruments in living-room, bedrooms, and elsewhere. Further, recent developments provide for interior communication throughout the house and property without calling the operator, but permit the making of outside calls from any of the instruments. Wiring can also be laid from a radio set to speakers in different rooms.

In Building Materials

Changes that affect the structural parts of a house are in the introduction of new materials as well as in improvements in the old. Lumber is one example. This was formerly produced with no exactness in size or in uniform standards of quality; sizes are now precise, qualities are in established grades, seasoning is definite, and each piece is marked for these characteristics and for identification. While an architect will have his opinion, it will be for the owner and his family to decide whether the floors will have the resilience that comes with wood construction throughout, or are to be of less resilient steel and concrete, using steel beams of a lightness appropriate to residence construction and covered with a reenforced concrete slab, the finish flooring being the same in both cases.

There must also be a decision as to whether the casements are to be of wood or metal, and if the latter, whether of steel or of bronze. Even the window glass will be up for discussion, for in addition to the glass that has been standard for a generation or two, plate glass must be thought of for its brilliancy and lack of distortion, (*Continued on page* 284)

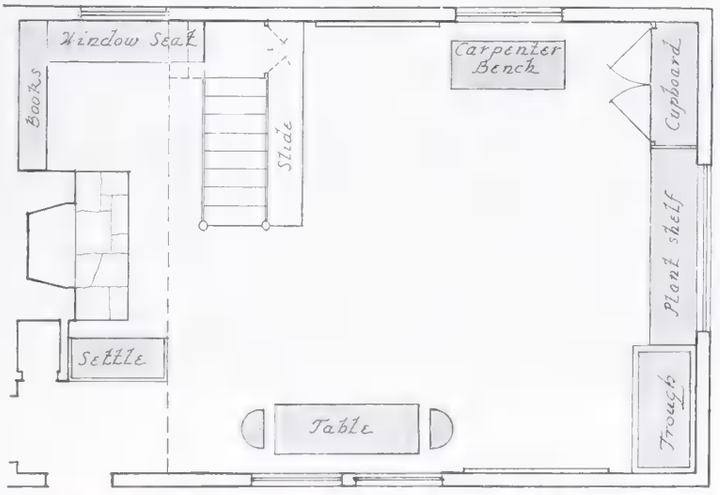


AN HONEST-TO-GOODNESS PLAYROOM

BY D. D. HUTCHISON

IN studying plans for more than fifty homes, recently built by owners for themselves, one question immediately comes to mind. And the more one thinks of it, the more puzzling it becomes. Where are the children in these homes kept? Ten-room houses, fifteen-room houses, twenty-room houses. Libraries, sunrooms, breakfast-rooms, cardrooms, — with bars, — ping-pong rooms, powder-rooms, gun-rooms! Every kind of room grown-ups can think of for their own use is included, yet in forty-nine houses out of fifty we look in vain for a room for the children.

We find children's bedrooms, of course, but bedrooms with all the necessary bedroom furniture, with the daintiness that mothers love in curtains and rugs, are not suitable places for children's play. Fathers and mothers with their controlled and quiet ways would find it hard to entertain their friends and carry on all their indoor activities in one room. How much harder it is for these little bundles of energy we call children to live and move and have their fun — in a bedroom. Nor is the family living-room or sun porch an ideal place for children to spend their time. The English, who are in many ways wiser than we about children, consider it necessary to have a day nursery or a schoolroom. They do not expect children to adapt themselves to grown-up routine.



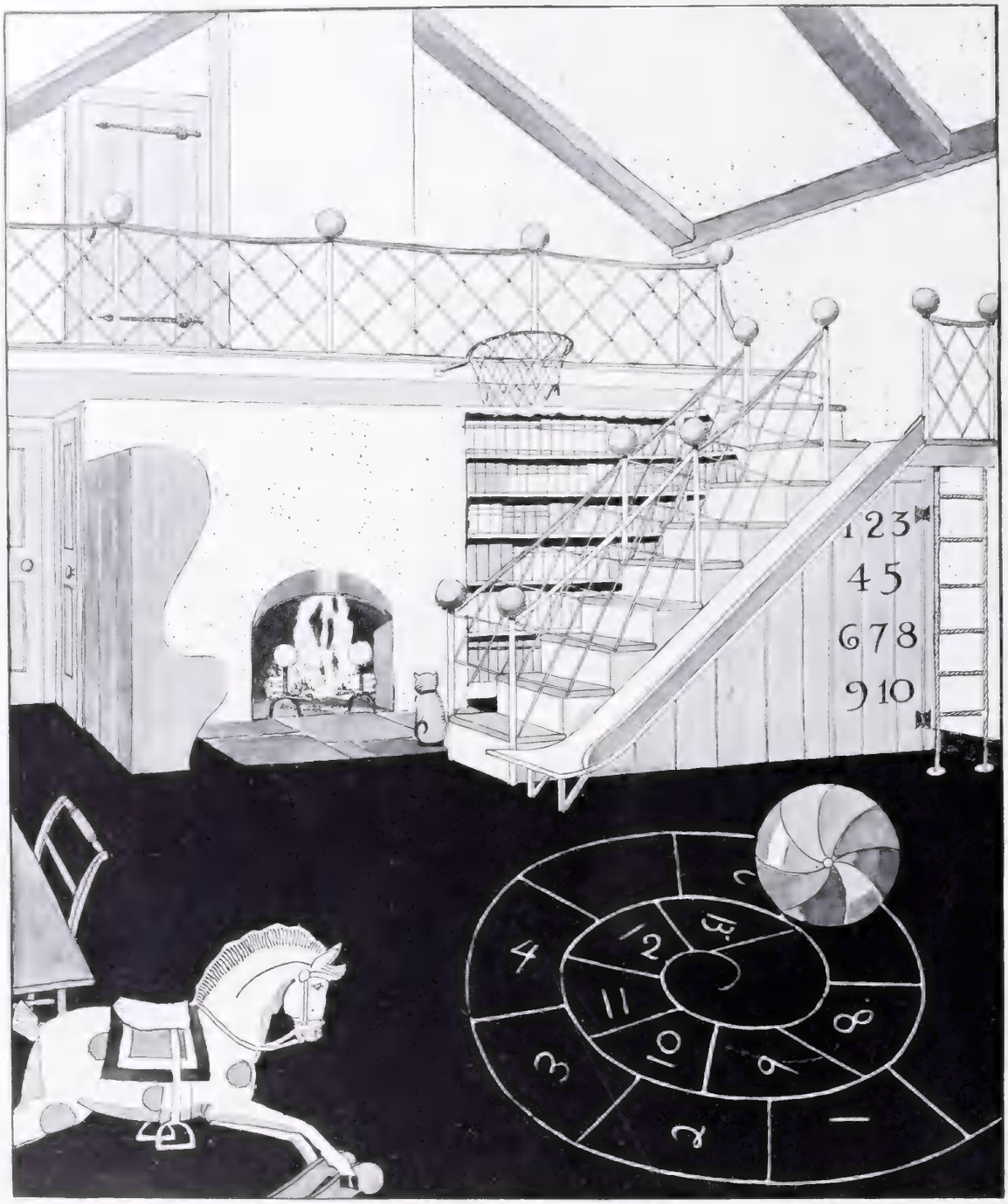
UNDER THE BALCONY *which leads to the child's bedroom, and partly enclosed by the stairway and the slide that parallels it, is the reading corner — the kind of shelter that children love quite as much as large open spaces*

A playroom is shown here which allows the children the fullest opportunity for unrestrained play. In addition it contains several features that have been found to answer certain universal desires of childhood.

Such a room, while planned for children's use, might be converted very easily into a general party room when the children are grown. With the average family, however, it might well function as a child's room for from fifteen to twenty years. And certainly in the intensity of its use, in the definite psychological results in the children, and in the peace and quiet gained by the elder members of the family, such a room would more than pay for itself.

This playroom has its own outside entrance, and the door on the balcony is presumed to lead to the children's and nurse's bedrooms. Thus the children have their own quarters quite apart from the rest of the house. Their goings and comings will not disturb anyone. Their poundings and jumpings will not be on anyone's head. Here they can entertain their friends, hold club meetings, and give parties and dances when that stage is reached.

The stairs from the balcony are placed so that they divide the room into two parts — the main room for the rough, active play, and the reading corner and fireplace section for the child who likes to be by himself and read, and for the quiet hour before going to bed. Children love big rooms, they love to have plenty of space to run and roller-skate and ride, but they have enough of the primitive man in them to make them love also little enclosures — shut-in places that repre-



THE ROOM IS DESIGNED *for the greatest possible use according to the child's idea, with walls of sand-finished plaster, dark woodwork, and floor of black patternless linoleum on which games can be chalked. The furniture is strictly practical and there are no 'grown-up' decorations. The balcony leads to the children's bedrooms and there is a special outside entrance on the first floor*

sent shelter. This nook behind the stairs might be the harbor they sail into after roaming the seas of the main room on their kiddie cars. It might be a fort to protect them from the Indians, or a hangar to fly into after a trip about the world.

Stairs, too, are a fascination to a child. A. A. Milne's poem 'Half Way Down' explains the child's feeling of wonder at stairs —the fun of just sitting somewhere that is n't up and is n't down: —

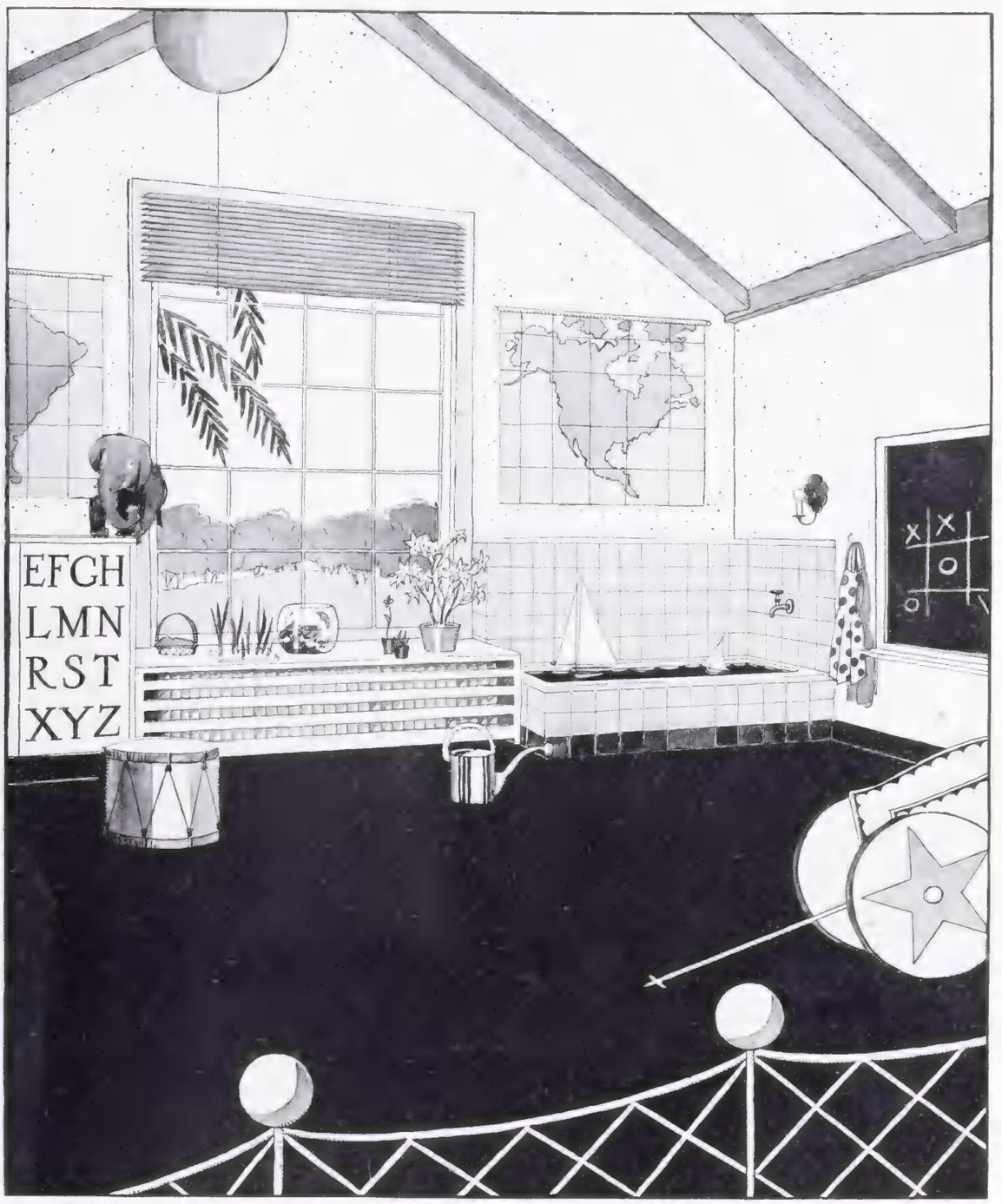
> It is n't really
> Anywhere!
> It's somewhere else
> Instead!

By turning the stairs at right angles we make our secluded corner and we also gain a landing. This landing gives us what the educators call "destination." Children call it 'a place.' It gives a little girl who spends most of her day looking up at people a chance to look down on them. It is her Peter and Wendy house in the trees, the home of the Giant in the Beanstalk. A slide runs parallel with the stairs from the landing down. The children can get up in the morning, run down two steps, and slide the rest of the way, saving at least six seconds in getting out of doors. The smaller children will climb up and slide down with astonishing endurance. A slide like this is as much fun as banisters, and far safer. By making the landing overhang the width of the slide, we have a good place for a rope ladder.

The stairs lead to what an architect — or almost any grown-up — would call a balcony, but to the children it will play a variety of rôles — a deck of a ship, a housetop, a Mesa Verde, the heights of Quebec. The railing, high enough for perfect safety, is of rope — a regular ship's railing.

The nook under the stairs is the only part of the room where any attempt at decoration is made, and even here great care should be taken to see that all materials are practical first and attractive second. Children *will* lie on the window seat with muddy shoes, and they will jump, and climb to reach books. The rug will see some bad days during February and March. There's no use putting vases or expensive ship models about. It is more fun to play ball unrestricted than to have the loveliest ornaments ever made to look at.

There is a closet directly opposite the outside door for hats and coats. The hooks should be low enough for the smallest to reach, and shelves for rubbers and overshoes will save time and temper. The cupboard



AT THE LARGE WINDOW *is a Venetian blind painted scarlet, and under it a slate shelf for horticultural and biological experiments. A low trough suggests a number of uses, from sailing boats to washing the dolls' clothes. Cupboards for toys and tools have numbers and the alphabet painted on their doors, and correct maps and blackboards are the only decoration on the walls*

under the landing may be used for wood for the carpenter bench or for large tools or toys. No one should expect such a room to be kept tidy, but it is a good plan to have a place to put things that are not in constant use.

Now for the main part of the room. Under the large window at the end of the room is a slate shelf for horticultural work. The shelf is eighteen inches wide to give plenty of room for planting and transplanting, and a rim on the edge keeps the dirt and water off the floor. Here the children can plant peas and beans and flower seed, put bulbs and sweet potatoes in water — even make mud pies.

At the right of the window is a low tile trough. We all know how children love to play with water; they find an endless fascination in dabbling their little hands in it, pouring it into tea sets, and pouring it out again. And yet what little chance they get to play with it! Rubber aprons may be hung right beside the trough, and the sides should be high enough to keep most of the splashing in. With these precautions even the little ones may be allowed to sail their boats and toy fishes, wash their dolls' clothes, make dyes and medicines with colored paper. We can predict fewer dirty hands in a room with a fascinating pool like this.

At the left of the window is a supply cupboard. It should be kept well stocked — pencils, paper, scissors, paints, clay, old magazines for cutting, all the creative materials that keep little hands busy.

The furnishings of the room will depend on the age of the children and their natural bent. A sturdy low table with chairs to match is really necessary, for work and for their suppers. A wall blackboard will be used by children of any age. It should be large enough for two children at one time to work at. It is a wise plan, knowing how imitative the species is, to have duplicates where possible of all equipment. A bulletin board for tacking up favorite pictures is valuable. A carpenter's bench will be used by both boys and girls. A large tank of fish and a cage of birds are fascinating to children and give them desirable responsibilities. Many families will prefer to have a piano here rather than a radio.

A dark patternless linoleum makes the best floor for such a room. It should, of course, be well cemented down over felt. It will stand all sorts of rough treatment and also has the great advantage of making a splendid background for chalk. Tracks, hopscotch, and all sorts of games may be drawn on it and then rubbed off again.

Various gymnastic (*Continued on page 288*)

THREE HOUSES OF WIDELY DIFFERING TYPES

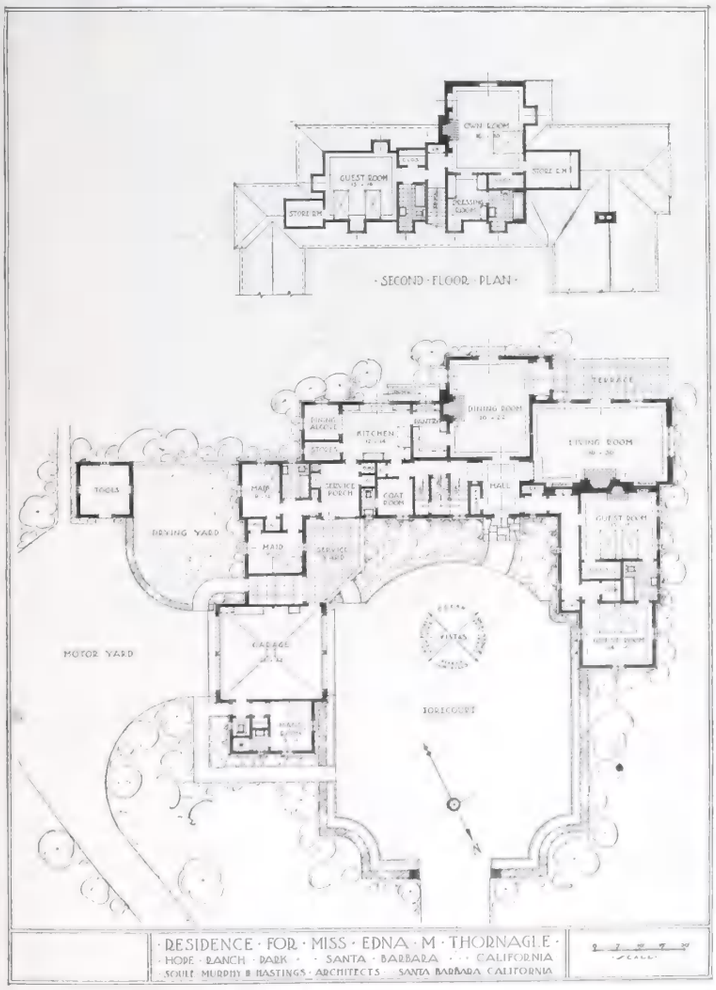
The House of Miss Edna M. Thornagle at Santa Barbara, California

SOULE, MURPHY, AND HASTINGS, ARCHITECTS





WITH WALLS OF STUCCO *lime-washed to an oyster-white and roof of split redwood shakes random laid and weathered, this house is so planned as to take advantage of the southern exposure and the view of the ocean at the rear. The long sweep of the roof of handsome texture holds the house down close to the ground and gives it a friendly character*





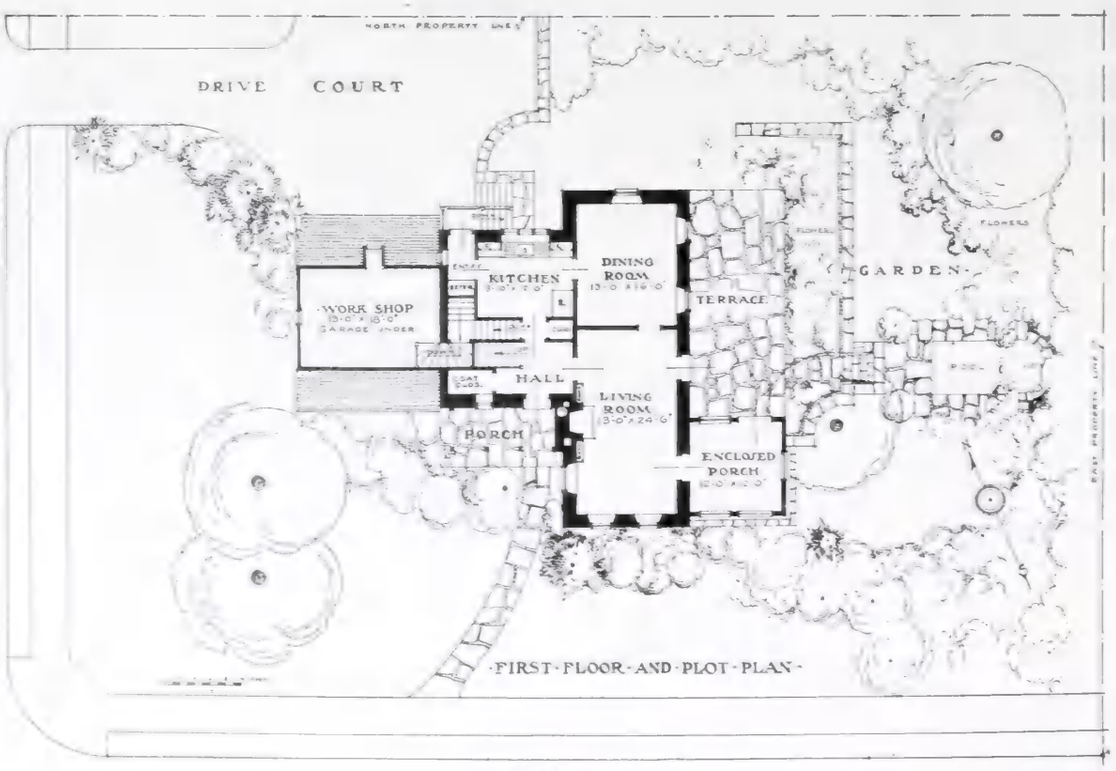
THE WALLS *of the high-studded living-room are of white plaster with a slight texture. The doors and trim are acid-stained and antiqued. From the windows of this room a view of the mountains on the distant coast can be seen, as well as stretches of the Pacific Ocean*



THE HOUSE OF MR. WALTER C. LESSLY

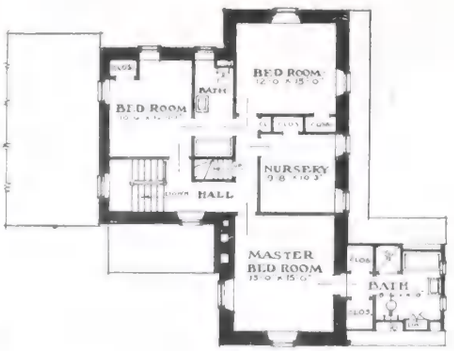
Reading, Pennsylvania

MILES B. DECHANT, ARCHITECT





BECAUSE OF THE STEEPNESS *of the lot the house was so placed as to allow entrance to the garage on a lower level. This permitted a workshop accessible to the house without adding to the volume of the house proper — one of the necessary requirements. Another requirement fulfilled was a minimum of driveway, serving both garage and kitchen*



SECOND FLOOR PLAN

THE HOUSE *is of stone light buff and gray in color, with white trim, doors, and windows, and blue-green second floor blinds, and the roof is of wide gray and green slates. The terrace overlooking the garden is well shaded from the afternoon sun, making it a pleasant and secluded retreat*

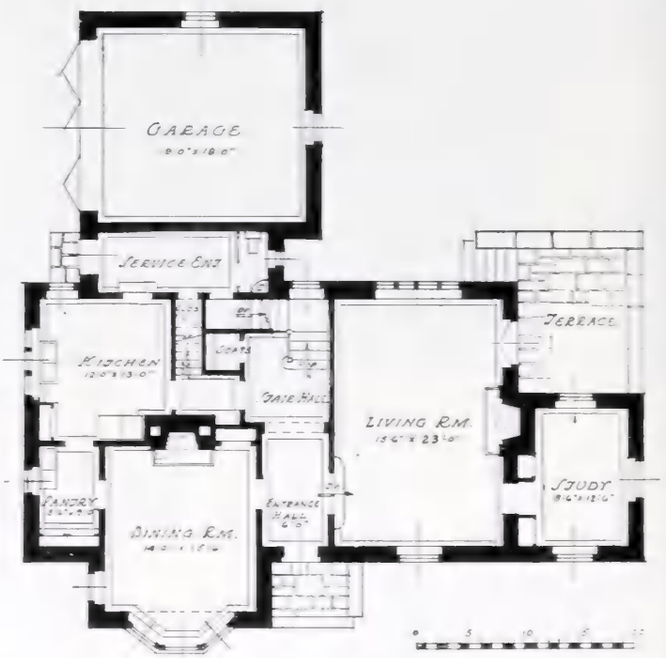


THE HOUSE OF E. L. R. SMITH

Baltimore, Maryland

W. H. EMORY, JR., ARCHITECT





THE WALLS *of this house are of stone painted white; the roof is of green and dark gray slates; the trim is white, and the doors and sash a very light green. A desirable feature of this plan, and one of the special problems to be solved, is the utter separation of the guestroom and bath from the master bedrooms*

GARDEN-MAKING STEP BY STEP

VII. Suggestions for the Bulb Planting

BY DOROTHY M-P. CLOUD

THE contribution that bulbs make to the general landscape beauty is a generous one. Some find themselves quite at home in the woodlands or in other naturalistic settings, such as bordering the wayside path, or tumbling down a slope in a gay and colorful manner; others possess more formal natures and live their lives ordinarily in well-planned gardens or in like spots, where the hand of man is more evident than the hand of Nature.

As the autumn approaches, the pictures of last season's bulb effects will inspire many to action, and the time is at hand to plan for next spring, as the bulb orders sent out early are certain to be filled with the cream of the stock, and without the necessity of substituting any of the desired varieties.

The story of the bulbs begins almost as soon as the snow vanishes, early in March appearing Chionodoxa (glory-of-the-snow) and Galanthus (snowdrops); then the crocuses come into bloom in March or early April, and *Scilla sibirica* appears at the beginning of April. Next the hyacinths and Muscari (grape-hyacinths) pick up the tale, and in April and early May the narcissi cast their spell on the landscape. Usually in late April or early May the early tulips come into flower; then by about May 10, or earlier, depending upon the season, the later-blooming tulips will be covering themselves with glory, including the Cottage tulips, Darwin, Parrot, Rembrandt, and Dutch Breeders. The Darwin group is probably the most popular of all, throwing flowers of graceful shape; the Cottage group too is greatly in demand, and many of the Dutch Breeders add a rich note of character to the garden. As summer advances the lilies can be depended upon as showy members of the bulb family, and gladioli and other summer-flowering bulbs fill their places in the beds.

A FEW general principles apply to all bulbs: first, they prefer a soil that is not heavy; second, as rot is one of their worst enemies, good drainage is essential; third, the leaves should be allowed to remain untouched until they turn yellow, in order to perform the important part they play in maturing the bulbs, so contributing largely to the flowering effect the following season.

The depth to plant is governed by the size of the bulb. The smaller ones, such as the corms of crocuses, should have about three inches of soil over them, whereas the larger varieties of the narcissus class should have from four to five inches of soil over their heads. It is always advisable to make the holes sufficiently deep to allow for some coarse Jersey gravel at the bottom of each, which will ensure the proper drainage, the amount to use differing again with the size



of the bulb. For crocuses, Scillas, and grape-hyacinths a large pinch of sand will be sufficient, whereas for tulips, narcissi, and hyacinths a handful of sand at the bottom of the hole and another handful over the bulb will take care of the excessive moisture.

It is important when planting bulbs to measure the depth of each hole until the eye becomes well trained, otherwise the bulbs of each class will not come up evenly with their neighbors, and so will fail to give the best effect.

Undoubtedly one of the most satisfying bulbs is the tulip. The practicability of lifting the tulips every year and replanting them in autumn can only be considered when the planting is exceedingly small, as it would require too much labor where thousands of bulbs have been set out. In such cases the yellow leaves which later appear from the maturing of the bulbs must be borne with for approximately two weeks' time or longer. They may be removed when they have turned yellow all the way to the ground. When the planting is sufficiently small to make it possible to lift the bulbs, it can be done before the leaves turn yellow, — in the garden if so desired, — by heeling the tulips in the ground at once until the foliage has dried, and keeping them watered whenever necessary. However, it is wiser to leave the bulbs undisturbed in the flower beds until the leaves have died. The best blooms can be expected the first year; then each year thereafter the flowers grow less showy.

THE early-blooming tulips do not contribute their share to the garden for as many years as the late-blooming varieties; after the second or third year the flowers are perceptibly smaller, whereas the latter bloomers give a good effect for three or four years. Nevertheless the early tulips fill a very important place in the flower beds and are welcomed for their early bloom. In many seasons the late tulips come into flower a short time before the early ones have passed over, and then a literally unbroken sheet of bloom can be enjoyed for a short period.

Although most of the bulbs are hardy, there are a few, such as gladiolus corms and tritonias, that will not stand the rigorous winter out of doors in this locality (Philadelphia). The gladiolus are lifted when the leaves turn yellow, and hung in a cheesecloth bag in a dry cool place. A small dried-up corm will be found at the base of the new corm. This is the old flowering bulb of the preceding year and it, together with the roots, should be removed from the large corm before planting again. In many cases diminutive bulbs will have developed and these too should be removed at the same time.

Gladiolus may be started every two weeks from April to July 1 for succession of bloom. This will provide flowers from July until September or October. They take from two and a half to three months to come into bloom. The mature gladiolus bulbs are planted three or four inches deep and from three to six inches apart. The usual method of propagation is to plant the little corms mentioned above in spring, spacing them about three inches apart; they are later lifted and are given the same care as the larger bulbs. They will flower the first or second year.

Tritonia is started in the open in May, and being rather delicate in appearance, it gives the best effect when planted in masses. The corms are placed two inches deep and are spaced from three to four inches apart. In this case also it is advisable to lift them after frost and to store them in a frost-proof cellar. They should also be covered with moist soil.

LILIES form an interesting group of bulbs, and almost every gardener knows and loves one or more of the many varieties. This group can be divided into two classes — namely, the lilies that are stem-rooting and those that are not stem-rooting. The former class can be planted in the spring as well as in the fall, whereas those that develop roots at the base of the bulb only, and not along the stem, should be planted in the autumn. An outstanding example of the latter is *Lilium candidum*. The ideal time to plant these is in September; if the shipment arrives in August, then so much the better. They can be planted as late as early October, but if they arrive still later in the autumn it is best to pot them up and to winter them through in cold frames. In this way they are planted in the open with well-developed roots when the spring days arrive. Great care should be taken not to disturb the roots any more than is necessary during the transplanting.

Lilies are usually propagated by means of the offsets the mother bulb develops, which are best removed (*Continued on page* 292)

Two Homes Are Better Than One

By Alfred E. Fountain, Jr.

THIS is the story of the development of an idea, which in the working out has provided a practical and economical way to live a more interesting and fuller life. Its message is directed especially to families in which there are children and in which the head of the home, because of business, finds it necessary to live in or close to a city.

In my own case, it was not until two boys had reached the ages of four and seven that it became evident that a city apartment was absolutely not the place to have to label 'home.' But being entirely unfamiliar with suburban life, it seemed better to rent a house for a year or two before attempting to buy or build one. The reasoning proved sound. Not only were we free to select the suburb most suited to our needs, but we were able to determine by actual experience what size and type of house we liked best. And by being more or less foot-loose we had the opportunity to plan and execute the idea that is the reason for this article.

Somehow or other when a man is cooped in and harassed by an exacting business he increasingly feels the need of a refuge or haven away from it all that he can call home. And with growing children in the family a rented apartment or suburban house can never be really home. Home is not only a house, it is land — enough land to have trees on and to grow something besides a manicured lawn and formal shrubs; it is friends and neighbors; it is a place to grow old in without the fear of being crowded out by a citified civilization. I have lived in New York City for forty years, and I can't think of a single family of my acquaintance that lives in the same home they started in.

SO the problem that confronted me was how to establish a home in a community that I like, where I could afford to own enough land to be able to say that I owned more than so many lots and yet have it near enough to my business so as not to make getting to it a hardship or nuisance. Realizing that no suburban place would ever meet my requirements as a permanent home — a place that the children would always know as home — we found the suburb that would about meet our immediate requirements, if not our permanent ones.

Like most other families depending on one salary, we lived on a budget that somehow or other never seemed to meet all needs. By careful figuring and a considerable stretching of our imaginations as to our financial ability, it had been decided to invest $25,000 in a house. (This was ten years ago, when $25,000 did quite well in most suburbs of New York.) So, having found the general location, we started to find *the* house. What a job! Somehow or other there was something wrong with every place we looked at. Then we thought of building. And that did n't seem to work out. Evidently something was wrong somewhere, and it must have been with us, because every real-estate agent in the locality eventually gave us up as hopeless and it began to look as if we should have to pick another location and start all over again.

THEN one Sunday morning an agent friend of mine telephoned me to say that he thought he had a place that might suit. Having nothing else to do, and although very skeptical, I drove over to see it. It was just the usual suburban house, on a lot 50 feet x 100, on a corner, only ten minutes' walk from the railroad station, and just barely large enough to accommodate the family — three bedrooms, a maid's room, kitchen, pantry, dining-room, a rather good-sized living-room, garage, the usual shrubs, grass plots, and such. Just another house, attractive enough in a suburban way, and a bargain at $13,500.

Then the idea came to me — why not take this place and not call it home? Just live in it for expediency's sake and start a real home somewhere else with the balance of the available money?

Well, I sold the idea to the rest of the family. For years we had been spending our summers at a place less than one hundred miles away and had grown to love it in spite of rented cottages. We knew it held everything that our city-starved souls craved. It was rural and would stay so for a long time to come. We had lots of pleasant friends there, both native and summer guests. It was only two and a half hours' motor trip over new cement roads. And land could be bought reasonably. Why not, I argued, buy two homes instead of one?

I'll admit that it took a little courage deliberately to buy a rather ordinary $13,500 house when our hearts had been set on a $25,000 one, and especially when the rest of the plan was still rather nebulous. But buy we did, and I can assure you that it was the best and wisest investment that I have ever made — or ever hope to. I bought a house — and founded a real home. To-day I am creating what I believe many Americans still wish they could have — a home to grow old in and pass on to children to live in and appreciate.

It took a few months to get our new suburban house fixed to suit us, — even to-day I hardly feel that I own the place, — and then we started the adventure of establishing our homestead. Now this part of the operation can be a terrible worry and care, or it can be a source of enjoyment that can be strung out for years. In our (*Continued on page* 276)

The House in Good Taste

WHERE THE ARCHITECTURAL BACKGROUND AND THE FURNISHINGS ARE IN PERFECT ACCORD
ROOMS IN TWO HOUSES DESIGNED BY
GEORGE PRENTISS BUTLER, JR., ARCHITECT

Photographs by S. H. Gottscho



A HANDSOME DOORWAY *between the living-room and the hall in the house of Charles F. Samson*



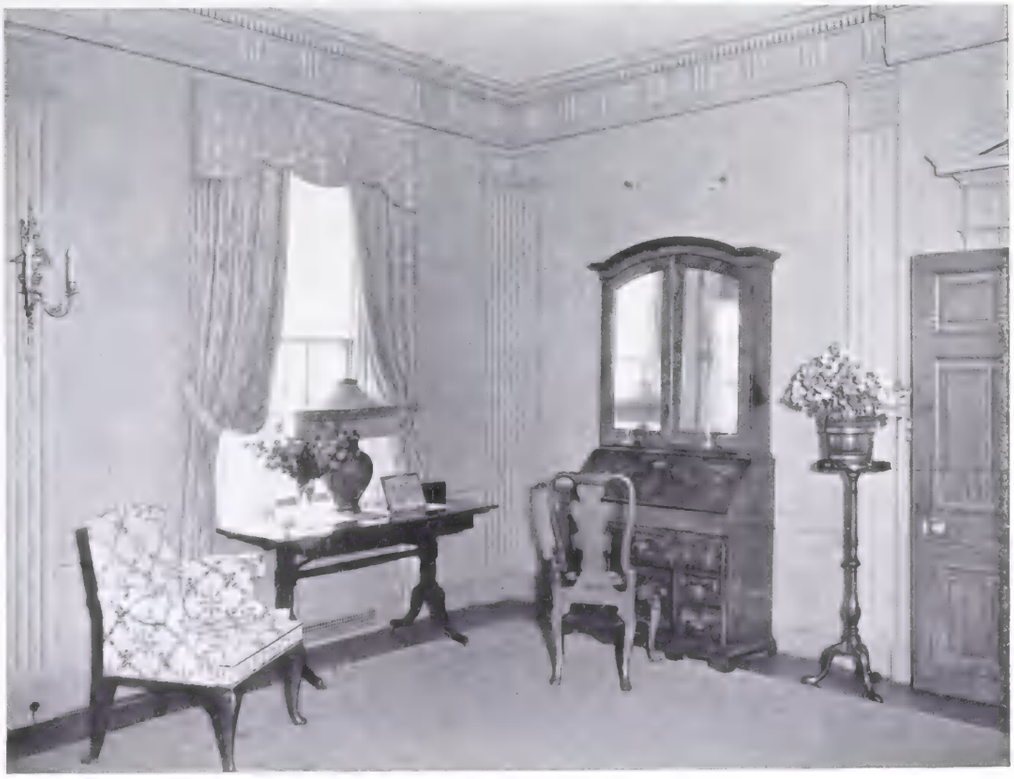
THE LIBRARY
IN
THE HOUSE
OF
H. L. VAN PRAAG

THIS ROOM *is paneled in knotty pine which has a light waxed finish. The old hooked rugs, heavy chintz curtains, and book bindings form the only notes of color*





THE LIBRARY *in the Samson house is paneled in butternut whose rich brown coloring makes an excellent setting for this type of room. All the colors used here are in subdued tones. Below is shown a corner in the living-room of the same house, in which the use of pilasters and elaborate cornice is seen to advantage*



THE LIBRARY
AND
LIVING-ROOM
IN
THE HOUSE
OF
CHARLES F. SAMSON



IN THE LIVING-ROOM *in the house of Charles F. Samson the walls are light green glazed to an indistinct color, while the mouldings and pilasters are picked out with yellow and also glazed. The mantel of black and gold marble is an old one; the hangings are antiqued yellow and old-gold damask*



The Early Architecture of Germantown

Architectural Inspiration and historical Atmosphere still mark this Community of splendid but slowly disappearing Early American Homes

BY LEICESTER K. DAVIS



Rittenhouse house, *built in 1707, was frankly designed for the utility and protection required by a home on the outskirts of a settlement more than two centuries ago. Utter simplicity and rugged construction give it undeniable architectural charm*

In spite of the steadily increasing expansion of Philadelphia, of which it is a part, and the consequent encroachment of modern construction, enough of old Germantown remains to make it a delight to the lover of Americana. Sufficient examples of the early architecture are left to impress the visitor who makes thoroughgoing search for them with the architectural significance of the community which bounded Germantown Road on the east and west over a century and a half ago.

The settlers of Germantown came from the lower Rhine near the Holland border in 1683. Thirteen families, thirty-three men, women, and children, set out that year from their native town of Crefeld for passage from London under the guidance of Francis Daniel Pastorius. They arrived at Philadelphia on October 6. Before winter set in, home sites had been drawn by lot and temporary shelters were up and occupied on the township laid out for them by Thomas Fairman, surveyor of the province.

The earliest residents were a mixture of religious faiths — Quaker, Mennonite, Lutheran, Swankfelder. Their stability and strength of character, seasoned training in craft and trade, meant much to sound community growth. Well-built homes went with such stock as a matter of course, and transition from the first rude huts of logs to permanent homes was quickly made. The predominant features in design seem to have been overhanging hipped roofs with projecting pents above the doorsteps, walls laid in rough dark natural stone with fenestration exceedingly well proportioned to wall area, windows of hinged casement type, and doors of the double, Dutch variety — as one annalist described them, 'divided in the middle to keep out stray animals and provide additional light and air during warmer portions of the year.' On either side of the front doors were 'little benches,' forerunners, no doubt, of like entrance treatment which has persisted to the present day.

It is interesting to trace the stages through which architectural progression passed from initial settlement to the high-water mark of the pre-Revolutionary period. The home of David Rittenhouse — in the valley of the Wissahickon, almost within stone's throw of the last word in modern apartment-house construction thrusting its parapets far above the tree tops — is a noteworthy existing example of the rugged strength and time-defying qualities which went into the construction of the first Germantown houses. The tablet on its south wall gives the date of building as 1707.

What has been aptly called 'Germantown Quaker Colonial' made its advent at an even earlier date. The house of Thomas Kunder, on Main Street, the only home of an original immigrant that can be definitely traced, was a splendid example of this type. The date of its erection was at some time prior to 1688, for in that year it is known that a number of the Society of Friends held meetings there to protest against slavery in the Colonies.

The charm of the Kunder House lay in its scrupulous avoidance of the ornate — simplicity kept from workaday austerity, however, by the carefully studied treatment of exterior elements. This feature was particularly impressive in the handling of the front elevation — in the entrance doorway, windows of the first and second floors, and single centred roof dormer. Germantown still has several examples of such design, most of them quite spoiled, alas, by attempts which have been made to dress them up a bit.

The nearness of Philadelphia stimulated



'CLIVEDON' *remains as beautiful and as livable as it was one hundred and sixty-nine years ago and its historical associations are as impressive as its architecture*

the evolution of Germantown from a hamlet of village homes to a Colonial suburb built and lived in by a distinctly well-to-do class. The township had been laid out as a strip of tracts bordering Germantown Road. As conveyances were made, this layout was kept unchanged except for the narrowing of frontages on the Road, the tracts being maintained at more or less uniform depth. Most of the houses were built close to or directly upon the Road, with gardens, wood lots, and pastures in the rear.

Germantown Road, or Main Street, as it was later called, was the only thoroughfare which might have been termed a street, and until it was cobbled, what a street it must have been! It was notorious as 'the worst road within the whole of America,' in summer filled inches deep with choking dust, in winter and spring a veritable quagmire which made travel by vehicle all but impossible. The records tell of one resident 'who, desiring to cross the Road, had to saddle his horse and ride to the opposite side through mud which reached to his mount's belly!'

Growth of the township brought with it architecture and landscaping far more elaborate in scale than that of the earlier homes and their surroundings. Simplicity gave place to the luxurious. The Georgian motif, already well established in Philadelphia architecture, began to find additional expression in a more rambling and hospitable plan and elevation, in which the classical and quaint were often mixed, with singular freedom from incongruity. Every architectural refinement of the day came into play. Striking employment of plain and fluted column, engaged column and pilaster; exterior and interior doors and wainscots of exquisite paneling; side, sunburst, and spider-web lights; beautifully designed cornices, architraves, mouldings, handrails, balusters, and spindles; gracefully spanned interior arches; delightfully fashioned knockers and bell pulls, locks and latches. Wood, stone, and brick, glass, iron, and brass, put to fascinating uses by masters in design and building craft.

One paces through and about those homes of long-gone owners, thankful for the few of them that have been preserved for architectural posterity by successive generations of appreciative descendants. Their intimate environment has, with very few exceptions, not fared so well as the buildings themselves. Enough fragments may be found to permit the piecing together of a mental picture of the ensemble. But usually there is only the barest evidence of what has been: here and there crumbling and sagging garden walls, or rows of straggling box, marking paths which once ran between meticulously tended beds of roses and heliotrope, myrtle and mignonette and Old World herbs.

The Morris House, Wister House, Chew House, — or 'Clivedon,' as it is named, — 'Wyck,' the Johnson House, and a few distinguished others are exceptional in their state of preservation.



'WYCK,' *one of Germantown's most beautiful examples of early farmhouse Colonial, the portion nearest the street having been built in 1690*

The Morris House, built by David Deshler in 1772–73, is generally regarded as the most thoroughly formal bit of Colonial architecture in all Germantown. At its side and rear, concealed from Main Street by a provokingly high board fence, the lawns and gardens are much as they were when the British General Howe made the place his headquarters after the battle of Germantown, and when Washington occupied it during the out-



break of yellow fever in Philadelphia in 1793.

Architectural inspiration, historical background and tradition, share equal honors in the Wister House, built in 1744 by John Wister; whose granddaughter, by the way, wrote those sparkling commentaries upon her day entitled *Sally Wister's Journal*. The records tell us that it was much larger than the average house of the time, and was known as 'Wister's Big House.' Its notable features are the unity and placement of exterior elements, even though the floor plan required that the entrance be off the centre of an otherwise symmetrical front elevation. It was at the Wister House that the British General Agnew established his headquarters before the battle, and here he was carried, mortally wounded.

Chew House, 'Clivedon,' is of the mansion type, unmistakably Georgian in symmetry and strict adherence to the classical, although local stone instead of brick was used for the walls. It lies a hundred yards or so east of Main Street, well screened by the huge trees upon its acres of lawn. A big house, even to-day, with the main building flanked at the rear by servants' wing, kitchen and laundry, the barn and outbuildings.

'Clivedon' was built in 1760 by Benjamin Chew, Attorney General of the Province, a member of the Provincial Council, and later Chief Justice. It is still occupied by his descendants, who have kept it wonderfully preserved, even to the great coach, in which Washington rode to and from the affairs for which the Chews were famous, that stands in solitary grandeur in the carriage house of the barn.

THE DOUBLE DOORS *at the left of the entrance of 'Wyck' open from an arcade which extends through the house to the flower gardens in the rear*



THE FLOWER GARDENS *of 'Wyck' are almost completely screened from the street, a few paces distant, by trees and shrubbery*

The British Colonel Musgrave and his men barricaded themselves within 'Clivedon' during the battle, successfully repulsing the furious assaults made by Maxwell's Brigade from the cover of the cherry trees along the lane, inflicting an American loss of forty-six officers and men. Five carpenters and other mechanics were kept busy throughout the following winter repairing the ruin caused by musketry and cannonade, the scars of which are still plainly visible on walls, window frames, and cornices.

'Wyck,' also on Main Street, not far from Chew House, is one of the most impressive examples of early farmhouse Colonial to be found in America. Low, long, with beautifully proportioned walls of rough-cast whitewashed stone, the predominant note in its design is the utilitarian. Georgian influence is also apparent, particularly along the front of the house, in the dignity of door and window placement as well as in roof planes and dormers.

The exact date at which 'Wyck' was built is not known, although the first portion of the house was erected about 1690. As with 'Clivedon,' much of its present charm is due to the manner in which both house and environment have been maintained. 'Wyck' was one of the few buildings on Main Street to be right-angled to the street. The lawns are on one side, the flower garden on the other, and beyond are the vegetable garden and picturesque outbuildings. 'Wyck' was used as a hospital by the British after the battle; until recent years the downstairs floors bore bloodstains which could not be scrubbed from the boards. The house has never been out of the hands of descendants of the first owner, and is unique in never having had a deed, title passing from one generation of the family to another.

Intriguing details bob up most unexpectedly. Perhaps a lonely entrance, with every element intact, bearing witness to what manner of house was (*Continued on page 272*)



THIS QUAINT PUMP NOOK *is in the wall of the laundry wing of 'Clivedon'*

THE APARTMENT OF MRS. WILLIAM HOWARD GARDINER

Of McBurney and Underwood Decorators, New York City

Photographs by Mattie Edwards Hewitt



IN THE HALL *the walls are of pale green with a vivid jade-green used for the trim. The ceiling and doors are of a gold-color metal and the floor of black rubber*

THE WALLS *of the dining-room are gray and silver with panels of a very rare old French hand-blocked paper known as the Olympic Games. The carpet is gray and the hangings are brilliant cherry-red*







THE LIBRARY *has dark blue-green walls with oak woodwork seen especially in the bookcases and cornice. The hangings are orange color and simply hung. In the room are many interesting Chinese pieces picked up during a recent trip around the world, including the glass pictures seen in the illustration at the left*

The Polish Kilim

Representing an Art as National as Italian Majolica or Bohemian Glass

BY MARGARET LATHROP LAW

Photographs copyrighted by Photo-plat, Warsaw



DESIGNED *by one of Poland's best painters, this kilim was presented by Moscicki, President of the Polish Republic, to Hirohito, Emperor of Japan, at his coronation in 1928*

THE Pole loves his *kilim*, whether antique or ultra-modern. He uses it as a rug on his inlaid floor, he spreads it over a bed or couch, he hangs it on the wall — and he is rightly proud of his peculiar product. Indeed, it is no less strongly national than his mediæval castles, his poppy-skirted peasants, his sophisticated *cuisine*, or his habit of persistent hand kissing. And like each of these, the kilim comes out of a land which is both hyphen and highway between East and West, which has plucked from each its varied characteristics. Critics to the contrary, the kilim is no less firmly rooted in its native soil than is Italian majolica, Spanish tiles, or Bohemian glass. True, one may occasionally find a kilim which suggests a Gobelin tapestry, here one that is reminiscent of Flanders, there another which seems Persian, or Armenian, or Chinese. But these surprising differences in design can be explained with a single gesture — that of pointing at the map of Poland. Here it may be seen at a glance how many lands have fringed the borders of what was in the past a vast and powerful country, rich in textiles and tissues as well as in cultural wealth. The history of her invasions and partitions follows as a logical result of Poland's situation in the midst of greedy enemy peoples and without natural protective barriers — all of which explains how and why the kilim resembles both the Turkish rug and something of far-removed influence.

The name 'kilim' applies really to a method of weaving. It means 'flat weave,' and however it may have appropriated imported motifs, the kilim is of itself an outstanding fabric, and has been for centuries the medium of expression for a people possessed of so strong an instinct for line and color that they cannot make a utilitarian object without attempting to decorate it.

During the tragic years of oppression and repression that have spelled Poland's history, while her painters concentrated on canvases showing glorious battle scenes of her past, and the fine arts served to unite spiritually a proud people reduced to political servitude, the simple peasant folk who have always been the nation's strength found outlet in their decorative arts. In their peculiar way they express the strongly marked 'artistic temperament' found in every strata of Polish society.

It is their remarkable sensibility to form, their insistence on decorative design at all costs of energy expended, which are the firm foundation of the quite remarkable art of new Poland. If the peasants in their bare and simple cottages had not preserved for centuries certain mediæval motifs and a highly developed manual dexterity, the modern weaving, wood sculpture, painting, and porcelains of Poland's artistic renaissance would lack that very quality which in 1925 at the International Exposition of Decorative Arts in Paris won them such acclaim. Here on the banks of the Seine, just seven years after the Treaty of Versailles had given her political liberty, Poland achieved her artistic independence. The most fastidious critics were not slow in sensing the permanent value of modern Polish art, in feeling here a fresh vitality, an earthy quality which appeals to a jaded and



THE BIRD AND FLOWER MOTIF *is popular in Polish kilims, as well as in paper cuts and wood sculpture, the human figure seldom being used*



THE SITTING-ROOM *at the Polish General Exposition, Poznau, arranged by Lad of the Society of Polish artists in Warsaw. A kilim with figures of pale yellow on gray ground is on the floor, and hand-woven fabrics on the couch and chairs*



sophisticated eye through the very fact of its contrast. In 1928, Paris held an exhibit of Polish kilims in the Louvre, where they were well received, as they were at Monza, Basel, Florence, and Stockholm. The same year kilims were exhibited in New York by the Fine Arts Department of Teachers College, Columbia University, and here again they caught the popular fancy, for the truth is that the kilim not only is of interest as an art product, but is well suited to practical use on the bare wall surfaces decreed by modern interior decorators.

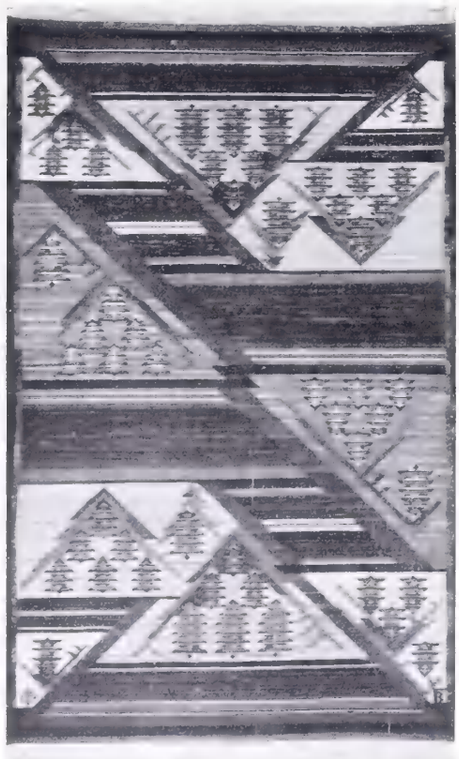
To-day in the Palace of Fine Arts at the Polish General Exposition at Poznau, Polish artists are showing the public that they have not rested on their oars since 1925, but have made further progress since Paris critics conferred the accolade of their approval. The committee who chose these exhibits of kilims and ceramics, painting and sculpture, etchings and engravings, have selected art products which not only are strongly national, but which demonstrate the truth that pure elements cannot make a great art, that inherited technique and motif must be freshly interpreted according to the psychology of the moment — in this case the mood of joyful resurrection, the utter thrill of being liberated to work in whatever medium and on whatever subject one wants, free of censorship by political oppressors for the first time in a century and a half.

However fresh the strong current which comes from the Polish soil, and however great the artist's debt to the peasant whose potentialities he discovered with such enthusiasm in the movement that started a quarter of a century ago, the peasant yet remains something of an anachronism, a creature of the Middle Ages who is strangely cast to strut across the stage of modernity. And his greatest contribution to modern weaving is, in the last analysis, his preservation throughout the ages of a manual dexterity which means technical perfection.

The kilim, which to-day so perfectly suits the walls of the modernistic Paris apartment and seems so logically connected with the geometric lighting fixtures and cubistic furniture, could never have been achieved but for the age-old necessity of the Polish peasant to weave into cloth the wool sheared from her sheep or the flax raised in her fields. Full gathered skirts of heavy woolen stuff woven in broad, bright-colored stripes, gathered sleeves of rough linen falling from tight basques and boleros, have kept the women busy at their firesides throughout the centuries-long winters. The spinning wheel and the loom have from time immemorial been as necessary furnishings of the peasant's home as the crude table which serves alternately for eating and sleeping, or the rough bench on which he flings himself when he does n't sprawl on the floor, sheepskin coat and all, just as he comes from the hunt.

The preservation of the arts of weaving and embroidering, and originating designs for both, are due not only to the necessity forced on the peasants themselves, but to the ladies of the Polish nobility, who have never ceased to keep alive these interests from the time when a queen and her ladies in waiting did not consider such work too mean a task. On large country places now, as then, the young peasant girls gather at the manor house on regular days to learn their manual lessons, even though they are not taught to read or write. Many designs of weaving and embroidering have been handed down from mother to daughter unchanged for centuries. Even now in the village of Lowicz, only a short distance from the capital city, a certain floral pattern of Renaissance origin is still known as *fiorek*, a Polonized form of the Italian *fiore* or flower, and is made just as it was when the Italian Queen of Poland, Bona Sforza, introduced it there. This gives a picture of what the artist designers of modern weaving have for a working foundation.

'When Adam delved and Eve span' is to most of us living in twentieth-century America only the first line of a quaint couplet suggestive of bygone centuries. 'Who was then the gentleman?' has been answered in vehement form by the silk-shirted workmen in our textile factories who drive back and forth in their comfortable cars — but Poland answers the question differently. 'The gentleman,' now as then, is the Polish nobleman, rich in culture, lavish in hospitality, well versed in the arts, supported by his agricultural peasantry. This nobleman was, even at the French court in the days of Catherine de Medici and Louis XIV, noted for his richness of dress as well as for his finesse of manner. Around his waist he wore a *pas slucki* or sash woven of real gold and silver threads, a purely Oriental affair, exquisitely beautiful, and so designed that it could be folded four times and each time give a different effect of color. These sashes he only discarded at the beginning of the nineteenth century when French fashions took possession of the world at large; and for state occasions such as a family wedding or a reception at the Royal Palace, in this year, 1930, he dons (*Continued on page* 278)





IN THE UPPER LEFT-HAND CORNER *is a kilim which makes effective use of the Polish eagle for decoration*

AN INTERESTING GEOMETRIC PATTERN *in modern style (left) is woven into this twentieth-century kilim*

A MODERNISTIC TREATMENT *of an old peasant motif of flowers and birds is shown in the illustration above*

Chats on Antiques

by Nancy Cooper

To be sold — A large Sopha and ten Chairs covered with the best crimson Silk-Damask, and four large Window Curtains of the same. — Boston News Letter, *May* 13, 1773

IF only Henry William Stiegel had marked his moulded and expanded sugar bowls and creamers with the same clearness and precision with which he placed his name and the date upon this and the other products of Elizabeth Furnace, what a deal of trouble glass collectors of to-day would have been spared! Judging from the interest roused by this particular piece of ironwork at the recent Antiques Exhibition at Philadelphia, I take it that firebacks bearing the name of the great iron and glass master are met with less frequently than might be expected. Nor, I believe, are the famous Baron Stiegel stoves as numerous nowadays as one might suppose. Yet it seems to be a fairly well established fact that these and the other iron products which Stiegel manufactured were all pretty consistently marked and dated.

All this has set me thinking again of how absurd it is to suppose that more than a fraction of the glass classified to-day as Stiegel can actually have come from the Stiegel furnaces. Elizabeth Furnace operated steadily and successfully for nearly ten years before the first firing of the glass furnaces at Manheim, and for



Fig. 1. A Fireback made by Baron Henry William Stiegel at Elizabeth Furnace, Pennsylvania

several years after they had been closed. It was partly owing to its success that Stiegel was able to expand his glassworks as he did, and it was to it that he turned for a living during those final years after Manheim had failed him. When one thinks of the comparative durability of glass and iron, and of the rarity of the examples of the sturdier material now in existence — well, the conclusion is obvious, is n't it?

The thought comes to me, too, that if I were a collector of Stiegel glass, I should want to own that fireback with the date 1769 as a sort of background for my collection — just as Elizabeth Furnace was the background of all of Stiegel's glassmaking activities. It was in 1769 that his magnificence and power at Manheim were at their height. It was in that year too that the first of the financial troubles which finally overwhelmed him intruded itself upon his dreaming. Yet in 1769, while all America was skimping and saving in the toils of a financial panic, and Stiegel's partners were mortgaging their holdings at Manheim to keep things going, Stiegel himself was building towers and acting melodrama, and planning new and more expensive ways to make perfume bottles! Yes, I should own that fireback if I were a glass collector. There is a deal more romance in it than in the airiest creation of the most expert of Stiegel's foreign glass blowers!

Early American Windows

TO those of us whose interest in antiques is more concerned with house furnishing than collecting, the study of the 'upholder's' art in this country during the eighteenth and early nineteenth centuries is a peculiarly fascinating one. I wish that it were possible to know more about the early windows of America. They must, in the very nature of things, have expressed the taste and individuality of their owners even more nearly than their furniture. This would have been made usually by the most convenient cabinetmaker in his own, or in a generally accepted style. But, in the country household at least, the curtains would probably have been made by the women of the family, after the prevailing fashion, to be sure, but modified in countless instances by the exigencies of time, expense, and uncertainty of supplies. We read, for instance, of cases where materials ordered from England for the hangings of certain elegant rooms fell something short of the necessary amounts, so that the rooms remained unfinished for a year or even two, until additional stuffs could be received. Conceivably, the householder whose patience was unequal to such waiting would have dispensed with certain festoons and accessories, and inaugurated a simpler style adapted to such materials as he had.

Unfortunately, there is little first-hand evidence of what these simpler fashions were. Curtain fabrics are less durable than walnut or mahogany. A window hanging served its purpose until it wore out, or the fashion changed, when it was converted to less decorative purposes or relegated to the attic to be consumed by moths. Our ideas of its appearance must be gathered for the most part from old documents or paintings, or from the written observations of occasional travelers, supplemented, of course, by our knowledge of contemporary fashions in England.

Judging from countless such passages as the following, taken from David Neal's *History of New England*, published in 1720, — 'A gentleman from London could almost think himself at home in Boston, when he observes the numbers of People, their houses, their Furniture, their Tables, their Dress and Conversation, which perhaps is as splendid and showy, as that of the most considerable Tradesman in London,' — we are no doubt justified in assuming that the fashions of window draperies, as of everything else in America, followed more or less closely those of England. Nevertheless, it should be borne in mind that these were probably much modified in transit, just as we know the furniture styles to have been. It is also significant, I think, that in the passage quoted the splendor of Boston is compared, not to that of the English nobility, but to that of 'the most considerable Tradesman.'

As a matter of fact, the consensus of opinion nowadays is that early American styles lagged behind the English at least twenty or thirty years, and that they were on the whole much simpler than their English prototypes. So, in attempting to picture to ourselves American

Courtesy of Elmer Merrell



Fig. 2. Portion of a bed valance of Indian painted cotton — one of the most popular fabrics for hangings during the late seventeenth and early eighteenth centuries

interiors of an early day, we must be wary of being too much influenced by the sketches of English 'upholders' and designers published for the edification of wealthy London patrons. These not only were far ahead of contemporary American styles, but they were apt to be forecasts of fashions not yet well established even in England. Thus an old book published in London in 1808 bears the alluring title, *A Collection of*

Courtesy of Pennsylvania Museum



Designs for Household Furniture and Interior Decoration. But as the furniture designs are all in definitely Empire style, it seems reasonable to suppose that the hangings which accompany them are more likely those which were in fashion here during the second quarter of the century than the first.

On the whole, I have an idea that window curtains in this country before 1750 were pretty much utilitarian affairs, except, of course, in the most pretentious houses. When a special point was made of the hangings in a room before that time, it was likely for the bed and not the windows that they were intended. Even in England, it seems, window curtains of an early period were often treated pretty casually. There is in the Pennsylvania Museum of Art a painting by Hogarth showing several men in conference about a table by a window, in which the rich velvet curtain has been gathered up carelessly and stuffed in a bunch behind the pole to be out of the way. On the other hand, such advertisements as the following from the *Boston Gazette* of March 31, 1729, appear in sufficient numbers even before that year: 'A Handsome Bedstead with Calaminco Curtains, Vallens, Tester, & Window Curtains, & also a Walnut Tea Table to be sold enquire of Mr. John Boydell.'

The variety of rich and beautiful fabrics mentioned in American inventories and importers' lists even before 1700 is amazing. Evidently our forbears, Puritans though they were, were accustomed from the very first to brighten their homes with the finest and most colorful of the products of the looms of Europe and the Orient. Anne Hibbins, for instance, who was executed for witchcraft in 1656, had in her house, among other fashionable and ungodly furnishings, 'a green say cushion, a violet pinckt

Fig. 3. Windows with shaped valances and damask curtains hung straight on poles (right) were characteristic of the Queen Anne period

Courtesy of Pennsylvania Museum



Fig. 4. During the Chippendale period damask curtains like those shown at the left were in vogue, with festooned valances tied with silk tasseled cords

cushion, a velvet (10s), and a wrought cushion with gold (5s), a wrought cupboard cloth, a green say valance, a green cupboard cloth with silk fringe, a green wrought do., with do., one wrought valliants, five painted calico curtains and valence, one cupboard cloth with fringe and one wrought Holland cupboard cloth.' In *The Homes of our Ancestors*, by R. T. H. Halsey and Elizabeth Tower, where this inventory is quoted, 'say' is defined as a fine cloth resembling serge. Mistress Anne must indeed have been in the van of fashion if she boasted bed curtains of the beautiful India cottons which Pepys mentions as being novelties in London in 1663! These cottons were resist-dyed and painted in gorgeous colors,

Courtesy of Metropolitan Museum



Fig. 5. French toile curtains with painted wooden cornices were used in this Haverhill bedroom now at the Metropolitan Museum

in designs usually featuring the Indian tree of life, and were easily the most popular fabrics for hangings of all sorts both in England and in America during the late seventeenth and early eighteenth centuries.

Throughout the eighteenth century newspapers fairly teemed with advertisements of beautiful fabrics imported from India, England, and the Continent. The 'publick Vendue' was an important national event, when the contents of the latest ship arrived from England were sold at auction to the accompaniment, I take it, of much good cheer. 'Buyers,' runs a *Boston News Letter* advertisement of 1732, 'may depend upon having fair Play, good Liquor, and if they are Wise, good Bargains.' Numerous clues are given in the advertisements of these and other sales as to the manner in which materials were used, and, I may add, as to their relative importance in the estimate of the public. In the *Boston Gazette* for September 15, 1760, Jane Savell 'acquaints her customers that . . . she has got several pieces of beautiful painted Canvas Hangings for Rooms, some stone pickled Pots and Jugs; a quantity of pickled Cucumbers & Mangoes, Pickled Oysters done after the best manner.' When painted hangings are classed with pickles, I take it that they have come to be considered necessities!

In those days, one did not buy material for the covering of a single chair, safe in the knowledge that, when the next chair needed covering material like it or very similar could be had for a trip to town. One bought the whole piece while it was available, and made it do for everything needed in the room. Thus in the list of goods sold at the house of Charles Paxton, Esquire, of Boston, in 1746, we have: 'A fashionable crimson Damask Furniture with Counterpain & two Setts of Window Curtains, and Vallans of the same Damask. Eight Walnut Tree Chairs, stuft Back and Seats cover'd with the same Damask, Eight crimson China Cases for ditto. One easy Chair and Cushion same Damask, and Case for ditto.' It would be interesting to know just how far the decorative treatment suggested here was prompted by fashion, and how far by necessity. The 'China Cases' must have been the slip covers which the twentieth-century housekeeper still finds so satisfactory. The curtains were probably hung in the manner of the Queen Anne period in England, straight to the floor on poles run through a casing and covered with the smooth shaped valance so popular with modern decorators, and usually styled by them 'Colonial.' 'Poles for Curtains' are found in many early lists, but 'curtin rings' are not mentioned until 1770 or thereabouts. (*Continued on page* 281)

Photographs by Philip B. Wallace



THIS LIVING-ROOM *in a house near Philadelphia designed by Mellor, Meigs & Howe, Architects, well illustrates the use of visible rafters in a high-ceilinged room. The walls are of rough plaster, delicately tinted*



IN THE DINING-ROOM *of this Germantown house, the architect, Edwin Brumbaugh, found his inspiration in the Colonial. Especially interesting are the paneled walls and built-in china cabinets*

THE HOUSE OF TO-DAY

V. Interior Design

BY R. W. SEXTON

AS the term 'interior decoration' is generally interpreted, we are led to believe that the architectural treatment of a room or interior of a house or building of any type lacks any decorative value whatever and serves merely as a background to which the 'decorations' are applied. This is far from the truth. As I see it there are two phases to the design of a room — the architectural treatment and the furnishings. The architectural treatment includes the design of those elements which are actually a part of the structure of the room — the walls, floor and ceiling, mantel, doors and windows, and trim. Surely one need not be told that the design of such details as these is very largely a matter of decoration. In a tile floor, for example, there are color and pattern; in a plaster wall there are color and texture; and in a beam ceiling there is proportion, as well as color and texture. And one can readily see that the proportions of door and window openings as well as their location have a very decided bearing on the decorative effect of a room.

In other words, I claim that the decorations, as we choose to call them, are largely architectural in character, and that it is the problem of the decorator to attune his furnishing scheme to the architectural treatment if harmony in the complete room is to be attained. Thus when I entitle this article the 'Interior Design of the House of To-day' I refer particularly to the architectural treatment and not to the furnishings.

During the last twenty-five years, when it was deemed necessary that every room be a 'period' room, its architectural treatment often had as little relation to its structure as has a stage setting, the principle that structure is the basis of design being lost sight of. Effect came to be much more important than realities; a Louis XVI boudoir, for instance, meant more to a house owner than durability in construction. Honesty in design was an unheard of phrase. Manufacturers of materials which imitated wood, stone, tile, and marble reaped a rich harvest, while the development of originality and creative ability in designers was halted for the nonce.

Although a greater freedom of expression in the design of the interiors of many of our houses is evidenced to-day, there are still too many people who make fashion the criterion. A few years ago, there was a fad for paneled walls. While originally this term referred to a wall paneled in wood, later it was also used to designate a wall to which wood moulding was applied in such a way as to form panels. Thus 'paneled walls' were obtained at a mere fraction of the cost of wood paneling.

Then someone started a campaign to boost textured walls. To meet the demand, materials were produced which were applied very much like paint, and by which various effects of rough plaster could be readily attained. Wood mouldings were torn off and one of these materials applied, so that inside of twenty-four hours a 'paneled wall' was converted into a 'textured wall' and we had met the demands of fashion overnight. But while the paneled wall was nothing but a

sham, the textured wall is far more logical and for that reason could not really be placed in the category of fads. A textured wall appears to be and really is a structural finish. See how logical it appears in the room designed by Mellor, Meigs, and Howe, Architects. And then, too, it offers such a wide range of textures, as well as color finishes, that it affords the opportunity to express individuality and may be made to harmonize with the character of other details. For a textured wall was originally a rough-finished plaster wall. And in many cases it is this to-day. These newly manufactured materials are used over smooth plaster surfaces generally to simulate rough plaster, but by becoming an actual part of the wall they cannot be classed as imitations. I personally am very strongly against imitations in both structural and decorative materials and see no reason why a linoleum floor cannot be interesting without being made to appear like tile or marble; nor why a composition material that is fireproof is manufactured only as an imitation of wood.

I welcome the modern movement that has recently swept over the land because it means the exercising of our creative ability. And that in itself means getting back to the old established principles, which, in turn, foreshadows the discarding of imitation. Although we find very little evidence of what we call 'the modernistic' in the architectural treatment of interiors of our houses to-day, we begin to see (*Continued on page 270*)

Photograph by Samuel H. Gottscho





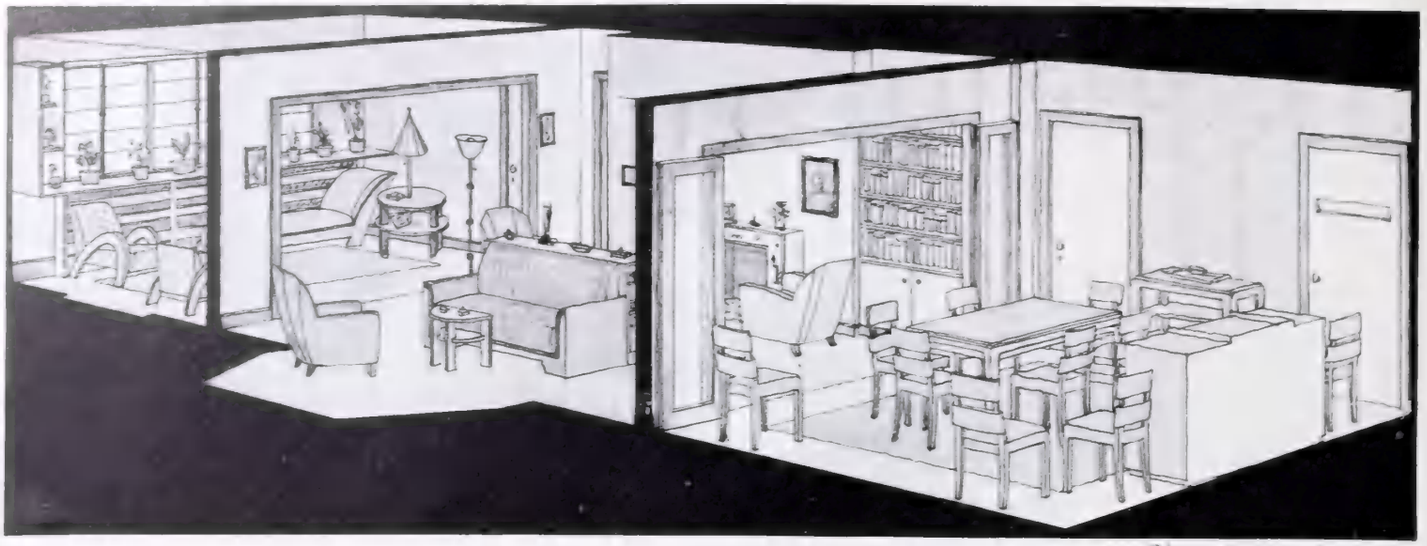
BOOKCASES *built solidly into one wall around the door to the hall were designed by Julius Gregory, Architect, for the living-room of his own house. Although the idea is not new, Mr. Gregory has given it an original interpretation*

THE OPEN WALL SHELVES *in the dining-room of a house near Philadelphia are actually a part of the structure. The wall paneling recalls certain Georgian characteristics. Willing, Sims & Talbutt were the architects*

WHILE THE ARCHITECT, *Richard H. Dana, Jr., has made no attempt to create a Colonial room, the architectural treatment of the walls shows certain Colonial and English influence. The built-in bookcases and the wall paneling are interesting because they are so logically related to the structure*

Photograph by Harold Halliday Costain





FURNISHING A LIVING-ROOM IN THE MODERN MODE

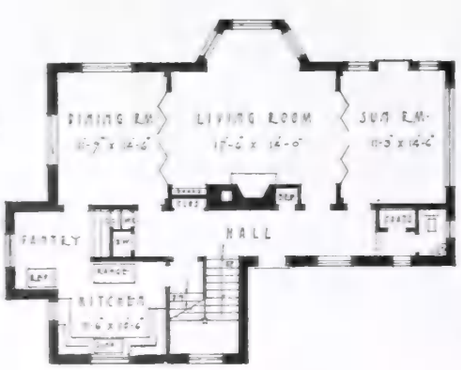
BY WOLFGANG AND POLA HOFFMANN

IT is obvious that, to ensure the best possible results, in building a home the architect and decorator should consult each other at the time of planning and during the construction of the building. The architect is primarily interested in the shell of the house; the decorator is concerned with the furnishings. When they work together, the result will be commendable not only because of the merit of each one's effort, but emphatically more so because of the unity that will necessarily result in the design and construction of the building itself and in the articles comprising its furnishings. Unfortunately conditions are not always ideal, and therefore the floor plan considered in this article may be regarded as consisting of three rooms awaiting furniture in a country home already built.

The idea of the large folding doors as a means of dividing the space into three separate rooms when occasion demands is excellent, but it must be borne in mind that unity of design and harmony of color are essential for the three rooms, to make possible the throwing of the rooms together with no fear of clash of color. Considering the three rooms as a unit, dark gray woodwork and chromium-plated hardware are used throughout, and the selection of floor covering and wallpaper has been made with the same thought in view.

The doors at each end of the living-room proper eliminate a great deal of wall space and make it essential so to place all the furniture as to provide easy passageway into the dining-room and sunroom. Two sofas, therefore, the seats and backs of which are upholstered in dark ultramarine blue with a wide gimp band of vermilion-red on the bottom, are placed back to back in the middle of the room. Adding zest to the room is the dark gray plastered fireplace banded on the upper and lower edge with narrow chromium-plated strips. Red reliefs, of geometric design, lend an ornamental touch to the face of this. Built in on the right-hand side of the fireplace is a bookcase with a closed lower section giving space for large volumes. One of the sofas and two easy-chairs — the backs in vermilion and the insides in ultramarine blue — form a comfortable group in front of the fireplace. On either side of the bay window are two cabinets. In one of these a shelf provides room for a built-in radio, while the remaining space may be utilized for books.

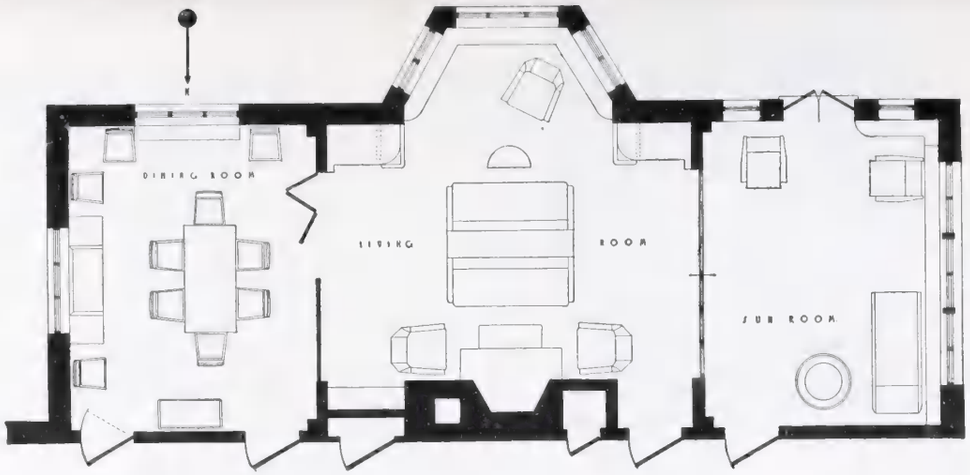
Hanging from the ceiling in front of the window is a drop light with a ribbed spherical shade, each section of which is shaded from light to dark red. Gray ribbon trimming on each wire is in harmony with the curtains of horizontal strips of silver-gray, graduating from dark toward the bottom to a lighter shade at the top. The low ceiling does not permit the suspension of lighting fixtures. Instead, indirect lighting is had by the use of two chromium-plated floor lamps which are especially equipped to furnish adequate light. As a background for the veneered, silver harewood furniture, the floor is covered with gray carpet, and the walls are painted light gray devoid of any patterns, to permit the hanging of pictures. The ceiling is white.



In the dining-room the walls are hung with washable Salubra wallpaper in two shades of ultramarine blue, gray, soft yellow, and vermilion-red, in a pattern fitting for a dining-room and in general appearance offering contrast with the simple design and subdued color of the furniture. The thirteen articles constituting the furnishings of the room are constructed of maple wood, natural color. The chairs are upholstered in a medium shade of ultramarine blue for practical purposes and are in harmony with the colors used in the room. Suspended from the ceiling by chromium-plated rods, three thin and one heavy, low enough to avoid a glare and yet illuminating the table directly, is a lamp enclosed in a round shade having a chromium-plated top and glass sides with glass eye deflectors to conceal the electric bulbs. At the windows are shaded soft yellow curtains with blue bottom border which blend with the yellow of the ceiling.

Steel casement windows on both sides of the sunroom give it ample light and a spirit of gayety. To convey further this effect of presence of light, the furniture is of blue-painted wood similar in color to the dining-room upholstery, and the upholstery of hand-blocked linen is striped in three shades of blue, red, and yellow. A chaise longue, two easy-chairs, a round table with attached lamp covered with yellow silk and trimmed with blue ribbon, constitute the furnishings. Flowers may be placed appropriately on the radiator cover, painted blue, which runs along two walls. Light yellow predominates in the rug, walls, and ceiling. Keeping the room in tone with the sunny surroundings. To ensure airy appearance and good ventilation, wood-woven blinds with wide gray horizontal stripes relieved by narrow red ones are used. These are hung on the inside and operate like window shades.

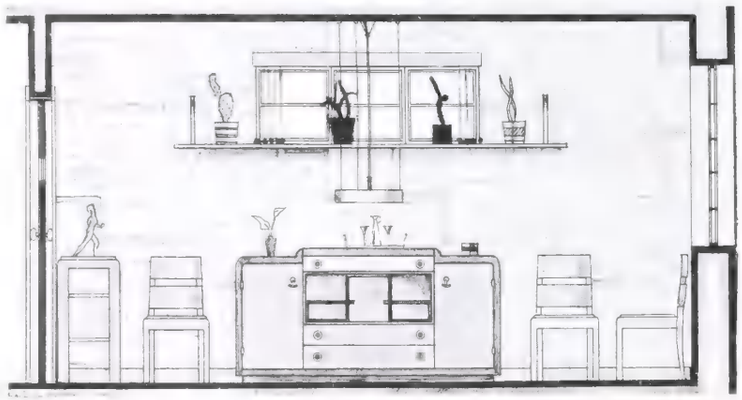
ON THIS PAGE *are shown the plan of the three rooms enlarged, with the furniture placed, and the elevations of the long sides of the three rooms and of the ends of the dining-room and of the sunroom*



ON THE PRECEDING PAGE *is shown a perspective of the three rooms as they would appear with the doors thrown open, making in effect one large room. This perspective is drawn looking toward the fireplace side, with the outer walls and ceilings cut away*



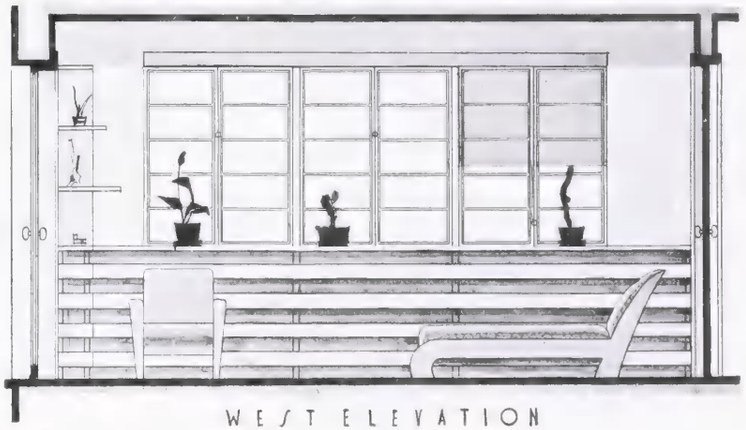
DINING ROOM LIVING ROOM SUN ROOM



EAST ELEVATION

WOLFGANG AND
POLA HOFFMANN
INTERIOR ARCHITECTS

THE COMBINATION ROOM *used for this furnishing scheme is in the House Beautiful Modern House designed by the Home Builders' Service Bureau, the first floor plan of which is reproduced on the opposite page*



WEST ELEVATION



The HOUSE CONFIDENTIAL

BY

FRANCES LESTER WARNER

ILLUSTRATED BY BEATRICE STEVENS

X

It Never Rains —

SOME people begin their mental year in orthodox fashion on January first, others on Labor Day, others with the first fishing weather or on the first day of school. But I begin mine on whatever day I come back from summer vacation and start up my domestic machinery again. This is the time when I turn over new leaves, take account of stock, and see myself as moth balls see me. I don't mean literally moth balls — whatever modern improvement upon them happens for the moment to be in vogue.

This year, we had two households to start running, our own and the House Confidential. We were to arrive a day ahead of Gregory and Lucinda; and therefore we were to call up Mandy, their Black Fairy, open the house for her, and let her do some house cleaning before the family came home.

I always value any excuse to converse with Mandy, because her language alone is enough to make it well worth while. And so, early in the morning, I telephoned to her and asked if she could meet me at the House Confidential rather soon.

'Yessum,' said Mandy, 'I can start as soon as I make a few minor altercations in my attire.'

Without stopping for any 'altercations' in my own, I sped to the House Confidential, let myself in, and surprised the house in the midst of its vacation nap. Even the furniture, in a house that has been closed, takes on an off-duty expression, as if it had not expected to see the human race again so soon. For a full moment one feels like an intruder. And then comes the exhilarating joy of waking up the place, room after room, and flooding it with light and air. I never open a house that has been shut up without thinking of Thoreau's description of the first woodpecker coming back to the quiet woods and groves of Concord in early spring: 'The first woodpecker comes screaming into the empty house, and throws open doors and windows wide, calling out each of them to let the neighbors know of its return.' I do not exactly scream and cackle out of windows, but in my heart of hearts I feel like the first flicker arriving in a grove.

Mandy came just as I was prying open the last window. (Why do carefully adjusted windows in a young house take to sticking if you leave them locked for six weeks in the midsummer months? They do; and you must employ all care with your leverage and your temper, or you will wish you had.) I gave Mandy her simple instructions, and returned to my own small headquarters to do some woodpecking of my own until four o'clock, when I went back to the House Confidential to let Mandy go, and to lock things up again.

'They done telephome while you was on the way over here,' said Mandy, 'and when they found they could n't get you on the telephome, they telephomed to me. The baby has contracted poison ivy, and they're getting here after supper this same night. They said for me to come over here again at seven, and stay until the little folks retiah.'

The house was in shining order, and I told Mandy so.

'That's very true, ma'am,' said she, 'of the part you see. But I did n't have time to make up the guestroom. And I took the liberty of filling it up with baggage and other expressions that arrived, and also with some packages that came by parasols post.'



'I took the liberty of filling it up with baggage and other expressions that arrived'

I told Mandy that she had done exactly right, for the guestroom was in a convenient location for unpacking, and certainly no guests would be invited while the poison ivy was going on.

She departed to get her supper, and then I went on a tour of inspection, giving a touch here and a twitch there, and rearranging the kitchen cabinet, which Mandy, in her enthusiasm, had 'turned out.' Instead of putting back the various flavorings and spices in the order that Lucinda had arranged, with the most frequently used ingredients in the front row, Mandy had put them back in precisely reversed order, so that the salt and pepper and baking soda were in the very rear of the closet, while such rare condiments stood in the front row as peppermint extract, turkey seasoning, allspice, bay leaves, curry powder, parowax, and mace. But aside from this, everything except the guestroom was in a state of order after Lucinda's own fastidious heart.

After supper that evening, Phineas and I strolled over to take a look at the house and see if all was well. To our astonishment, the car which we recognized as the doctor's stood before the gate. We hurried up the path, and met the doctor coming out.



His bright eyes regarded us rather proudly under the tam-o'-shanter of the ice pack

'Glad you've come,' said he. 'Young Hewlett had a fall. His parents went out on an errand, and he pitched out of his high bed, head first. The maid had the presence of mind to call me, and apply an ice pack on her own account. He'll be all right, but I've another emergency call, and you'd better hold the fort until his father and mother get home.' And the doctor hastened along.

What in the world were Lucinda and Gregory both off on an errand for at this odd time of night? We went in, and Mandy beckoned to us from the turn of the stair.

'He heard the baby crying with the poison ivy,' whispered Mandy, 'and he says he wanted to be a little turtle and go into the nursery to surprise her. You know how they play they're two turtles? But he forgot his bed was so high, and when he started to crawl out like a turtle, he fell off, and it knocked him insatiable. I was afraid he had percussion of the brain.'

'The doctor said you did well to think of the ice pack,' said I.

'Yessum,' said Mandy. 'I was in a motor accident one time when I was motorin', and my brains was all shuck up, but the doctor at the hospital put on an ice pack and made 'em all solid again.'

Mandy peered into the nursery on our way past to make sure (*Continued on page* 281)

SUNLIGHT AND SHADOW IN A BERMUDA DOORYARD

The House of Mr. and Mrs. H. M. Atkinson at Tuckers Town, Bermuda

N. W. HUTCHINGS, ARCHITECT

Photograph by Paul J. Weber



CURVING STEPS *lead to the main entrance of this delightfully rambling house built on a hilltop overlooking Castle Harbor, its windows framing entrancing views of wooded coast line and blue-green waters. The house well exemplifies the sturdy yet graceful simplicity of native Bermuda architecture*

15 SHRUBS *for the* HEDGE

A HEDGE may be defined as a living fence, the first purpose of which is to separate the sections of our property. Some hedges offer physical barrier, some give seclusion, others are lines in the design. Whatever their purpose, the fact that by their height and density they do their assigned part well is of more importance than the identity of the plant used. Yet not every tree or shrub will make a practical hedge.

The general requirements for a hedge plant are much the same whatever the effect desired. It should be of neat dense growth, and should stand heavy and frequent pruning. It must have attractive foliage, both in color and in texture, and should leaf out early in spring and hold its leaves until late in the fall. It should also be so easily propagated and grown as not to be too expensive for use as a hedge. Whatever the outline, all clipped hedges must be narrow at the top and wider at the base so that the lower twigs may get light and air, and the undesirable, and too common, leggy effect be avoided.

We have asked authorities in four different sections of the country to send us what in their opinion are the best shrubs for a hedge. Since these lists were made independently, they contain necessarily some duplications. When additional information about the plant has been given we have retained each author's description.

What Mrs. Van Pelt writes of California is also true of other sections. She says: 'There are many local "climates" within small geographical range depending largely upon the modifying influence of the ocean, and upon even slight differences in elevation. Every garden maker should take notes in his own region before planting. Many plants thriving in semi-shade in Southern California will stand full sun in the San Francisco Bay region.'

Half a century ago the list of shrubs offered in our nursery catalogues was very limited and the selection of a few reliable varieties a simple matter. Within the past few decades, however, our plant explorers have discovered many rare and beautiful new species. Consequently hundreds of new varieties have been recently introduced, presenting a bewildering list, and it is hoped that the following information may be of help in making a selection.

IN THE *Middle Atlantic States*
by LOUISE BUSH-BROWN

Abelia grandiflora
[Glossy Abelia. 4′–5′]
For an informal, unclipped hedge there are few things lovelier than the abelia with its gracefully arching branches and glossy foliage. It blooms intermittently throughout the summer, the flowers resembling those of the trailing arbutus. The leaves are almost evergreen and turn a rich coppery shade in the autumn.

Acanthopanax pentaphyllum
[Fiveleaf Aralia. 5′–6′]
Particularly well adapted for an upright impenetrable hedge. It will thrive under very adverse conditions, enduring drought and city soot better than almost any other deciduous shrub. The flowers are not showy, its foliage being its chief attraction. The large compound leaves are dark and glossy, with one or more spines at the base. It may be sheared to make an extremely upright growth.

Berberis sargentiana
[Sargent Barberry. 5′–6′]
A rather recent introduction from Western China and a most valuable addition to our list of evergreen shrubs suitable for hedge purposes. It has oblong leaves of a somewhat leathery texture. Hardy in the vicinity of Philadelphia and southward, but winterkills badly in more northern sections unless planted in a very sheltered situation.

Berberis thunbergi
[Japanese Barberry. 3′–6′]
Makes a dense and almost impenetrable hedge. The small, inconspicuous yellow flowers are followed by bright red berries which last well into the winter. The foliage turns a brilliant scarlet in autumn. May be sheared to a rounded, symmetrical form or allowed its free, natural habit of growth.

Berberis verruculosa
[Warty Barberry. 1½′–2′]
Of dwarf, compact growth, valuable for low evergreen hedges. Foliage dark green, leaf very small. Considerably more hardy than *thunbergi*.

Buxus sempervirens
[Common Box. 10′–15′]
One of the most handsome of broad-leaved evergreens and as grown in southern gardens is the most desirable evergreen hedge plant. Does not thrive and is subject to winter injury in the North.
(Continued on page 294)

IN THE *Northeastern States*
by STEPHEN F. HAMBLIN

Acanthopanax pentaphyllum
[Fiveleaf Aralia. Up to 6′ or more]
A relief from privet, fully as tall, withstanding much abuse and much clipping. It is stiff, with spines, and is a better defense than privet. It is the only common shrub with five finger-like leaflets. No pests of any kind.

Berberis thunbergi
[Japanese Barberry. 3′–6′]
Too universal to require comment, save that some day it may be accused of harming the wheat crop, though at present it is one of the few that are free from suspicion. It has all the virtues of a good low hedge. The dwarf form, sold as 'Box Barberry,' is a deciduous dwarf box in effect. Other Oriental barberries might be tried, as *B. dictyophylla*, *B. sinensis*, and *B. ermæ*, but when clipped there would be little difference in effect.

Berberis verruculosa
[Warty Barberry. 1½′–2′]
An imitation dwarf box. It is spiny, with tiny shiny holly-like foliage, silvery white below, hardy at Boston, though not too common in the trade. Should be clipped but little, being allowed to keep its own dense irregular habit.

Buxus koreana
[Korean Box]
Really hardy here unprotected. It has not the dark green color nor the pronounced odor of dwarf common box nor is it yet available in quantity, although easily grown from cuttings. This and the warty barberry give wonderful details where low narrow little walls of evergreen are needed.

Chamaecyparis obtusa nana
[Dwarf Hinoki Cypress]
Excellent for evergreen hedge, with much of the dark color of box and more character than yew, although not its resistant constitution. The taller forms give higher hedges, always with its special spray of scalloped foliage. It is the best true conifer for this work, and a better investment than arborvitæ or juniper.

Cydonia japonica
[Flowering Quince. 4′–6′]
A quite irregular hedge of flaming red bloom in March, blossoms in early May. For the essence of informality in habit.
(Continued on page 294)

IN THE *Middle Western States*
by WALTER D. POPHAM

Berberis thunbergi
See columns 1 and 2.

Cotoneaster acutifolia
[Peking Cotoneaster. 3½′–6′]
A rather new introduction, but highly regarded as a hedge plant, particularly in the cold Northwest. It is of upright habit, with handsome, dark green, shiny, pointed leaves. Of easy growth, even in poor soils, if given full sunlight. It is sometimes troubled by leaf rollers, which may be controlled by nicotine sprays.

Crataegus crusgalli
[Cockspur Thorn. 4′ and over]
Soon forms an impenetrable barrier, because of the stout stems and long thorns. The shiny dark green leaves and small white flowers in May make it very attractive.

Crataegus oxyacantha
[English Hawthorn. 4′ and over]
This plant of the blossoming hedgerows of England is also valuable here and may be maintained at almost any desired height. Glossy green incised leaves and small white flowers in May. It will stand severe pruning and eventually form an almost impenetrable barrier.

Cydonia japonica
See column 2.

Ligustrum amurense
[Amur Privet. 4′ and over]
One of the hardiest of the privets, with tall upright stems and almost pyramidal habit and glossy green leaves. Makes a good tall hedge.

Ligustrum ibota regelianum
[Regel Privet. 3½′–6′]
This grows somewhat more dense and twiggy than ibota privet, which it closely resembles, and makes an almost impenetrable barrier when closely trimmed, or, if left alone, makes a beautiful untrimmed hedge. The branches are horizontal and the leaves dark glossy green.

Ligustrum obtusifolium
[Ibota Privet. 4′ and over]
This makes a good hedge where a neat formal type is required. It may be trimmed closely for a low edging, or if left alone will develop up to 10′. Tall spreading growth with shiny dark green leaves.
(Continued on page 296)

IN *California*
by HELEN VAN PELT

Prunus (integrifolia) lyoni
[Catalina Cherry. 4′–8′]
The fine, live, green, and firm texture of the rather large evergreen leaves of this native shrub (or small tree), as well as its immunity from all disease, make it most valuable for the larger hedge. When clipped it will grow to ten feet in height, three feet wide, well clothed to the base. If desired, it may be kept smaller. It endures shade well, and drought fairly well.

Prunus caroliniana
[Carolina Cherry. 4′–8′]
This plant, with a rather more pointed and thinner leaf, is also handsome for the large hedge. It is not quite so vigorous, however, nor so resistant to shade or drought as is *P. lyoni*.

Escallonia rubra glabriuscula
[Red Escallonia. 4′–8′]
The principal objection to escallonias — that they hold their withered flower stalks — is obviated when they are used as a clipped hedge. The clean, close-set glossy foliage, with flowers of a handsome rose-red, makes a splendid effect. It is particularly valuable near the seashore, as it will stand winds and fogs.

Leptospermum laevigatum
[Australian Tea-tree. 5′–8′]
This is a most valuable shrub for hedges as well as for free growth. Its small, roundish, leathery leaf is of an attractive gray-green, and it withstands drought and neglect and thrives on very light soil. The flowers are small and white. The natural habit of the branches is gracefully arching, but it clips very well.

Pittosporum undulatum
[Orange Pittosporum. 6′–10′]
Unexcelled for large hedges — either free-growing or clipped. The large pointed leaf is fine, deep green, glossy, and undulating; the flowers, in clusters, are white and very fragrant. It is slightly tender and is not drought-resistant.

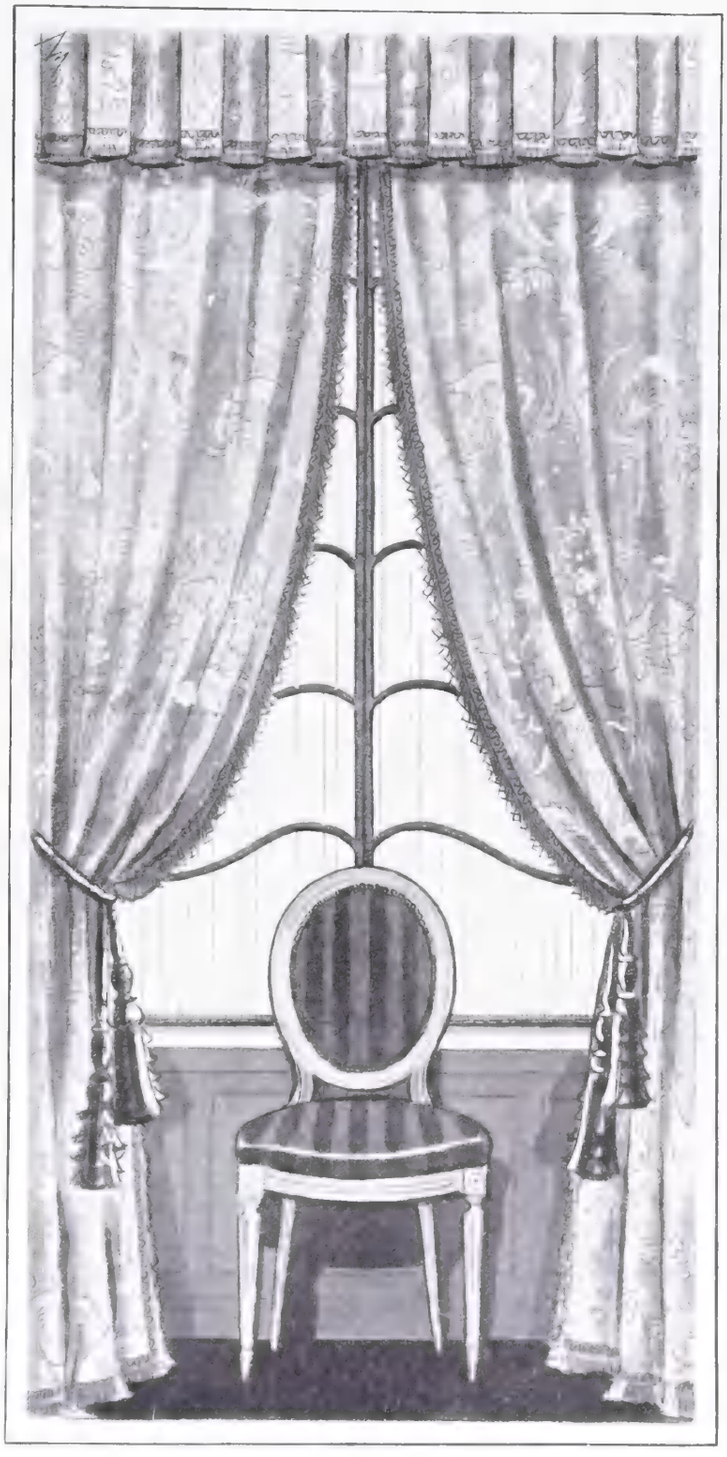
Pittosporum crassifolium
[Karo. 5′–8′]
This shrub is invaluable for windbreaks near the sea, and if well cared for makes a beautiful hedge. The leaf is fairly large — leathery and gray-green: the young growth a tender silvery color which contrasts delightfully.
(Continued on page 298)

TAFFETA LAMPAS

Louis XVI Period

with Directoire influence





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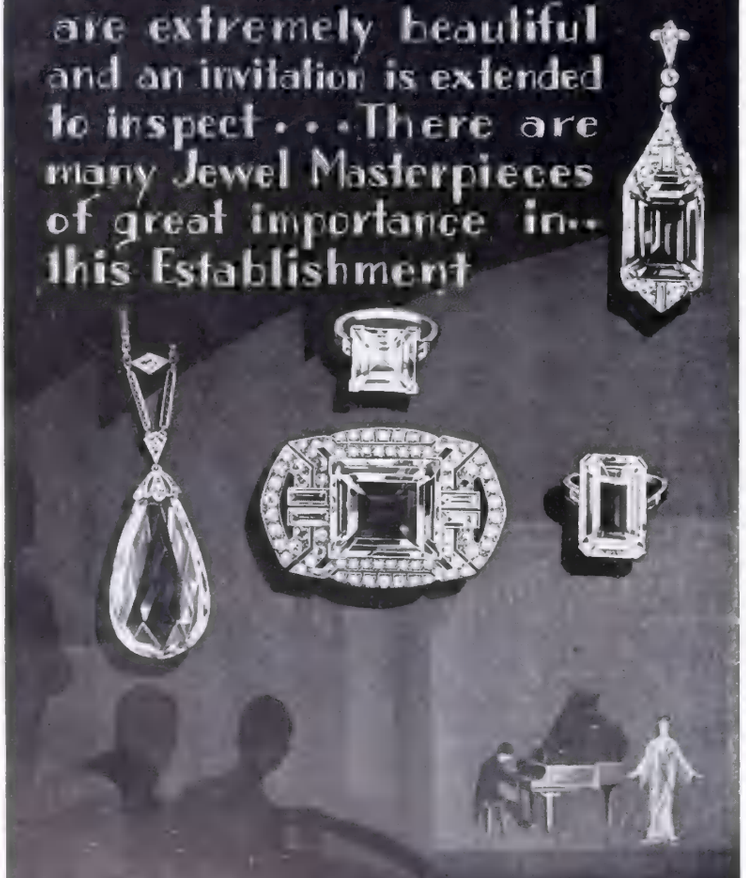
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The House of To-day

(*Continued from page 263*)

already the influence of what we might describe as 'a return to sanity' — and this is the result of a movement which encourages the expression of logical originality. When we see paneled walls now, they are of wood. If we cannot afford paneling, we use wood planks instead. And we recognize, too, the beauty of natural wood. In fact, we are getting our greatest inspiration to-day from the architecture of Early American times. And I see that fact as a most encouraging sign, for this architecture was functional and honest in its use of materials. The walls of a Colonial room may be of plaster, slightly textured; they may be papered, or they may be paneled in wood or built of wood planks.

THUS, when I see to-day a tendency toward Early American architecture, I welcome that fact, for it suggests that we realize the mistakes we have made during the past twenty-five to fifty years, when our development was materially hindered by the fashion for the period decoration, and that we are going back now to pick up the threads where they were left by our forefathers so many years ago. I really feel that by practising the principles on which our early architecture in this country is so firmly based we shall develop a modern style of design that will be distinctively American. When we come to analyze the so-called modern architecture to-day, we realize how much of it is merely a matter of ornamentation and decoration. But a real and lasting architecture springs from the roots. A new style can come only from new ideas in planning and construction.

In a previous article of this series I pointed out how the influence of the Colonial house is seen in the plan of the house of to-day. It is also in evidence in such interior details as the low ceiling, the plank floor, the treatment of the fireplace, and in the finish of the walls. Walls of planks of knotty pine are decidedly popular to-day. In spite of the fact that the character of the Early American house depends largely upon craftsmanship seen in such details as hand-adzed beams, hand-sawn planks, and hand-gouged mouldings, a modern touch can often be added to these rooms when the expression is equally sincere.

Perhaps early English architecture ranks second to the Colonial in popularity. This includes the Norman, the Jacobean, and the Elizabethan. The English Norman is so closely related to provincial French that it, too, serves as inspiration for many of our architectural designers. We see the influence of the English in the raftered ceiling, for example. In many houses to-day the living-room ceiling is one and a half or even two stories high, while the rafters which support the gabled roof above are left visible. The living-room designed by Mellor, Meigs, and Howe is an interesting illustration. Then, too, in many of the larger houses we find wainscotings which follow closely the lines of Jacobean or Elizabethan times. Of course our own Colonial architecture had its parentage in the English mediæval cottage, so the affinity between all these types is readily discerned.

So I would state as the outstanding tendency in interior architecture to-day the fact that we are awakening to the realization that architectural design is the art of lending beauty to structure. Our growing appreciation of the beauty of natural materials, however, does not mean a lack of interest in color. For of late we have witnessed a very decided increase in the use of color in our rooms. During the years when paneled walls were the vogue, we fell into the custom of painting entire rooms in monotones. We overestimated perhaps the importance of harmony in interior design and overlooked entirely the equally essential element of contrast. Probably the fact that we have recently come better to understand color and its uses accounts for our interest to-day in what I like to call structural decoration. For it is true that color brings out details that are lost in a monotone scheme.

PERHAPS I am oversanguine about the tendencies of the times, for obviously many people are still obliging slaves to fashion. The average house owner still insists that her living-room be 'in the old English style' and her dining-room 'in the Georgian.' She still is under the tyranny of what 'they are using now' or of what her neighbor will say of her living-room. We are perhaps too slowly learning that an architect's problem is to interpret his client's individuality and manner of living in a well-built and well-designed room that satisfactorily meets his demands and serves his requirements.

Thus, although I am cognizant of the fact that much of our interior architectural design to-day still bears evidence of period inspiration, nevertheless there seems



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IT is positively astonishing, as Miss de Voo suggests, how much you can accomplish in beautifying your home with a *few dollars* invested in tables.

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THE REGNIER

The last word in sophistication, the Regnier is a delightfully proportioned coffee table with a removable glass tray which protects the beautifully grained top and is so convenient when serving after-dinner coffee, or cocktails. Mahogany or maple, with hand-matched, figured top . . $30.50

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Imperial Tables

GRAND RAPIDS

THE EARLY ARCHITECTURE OF GERMANTOWN

(Continued from page 272)



A UNIQUE FEATURE *of Wister House is the entrance off centre, which, however, gives no feeling that balance has been disturbed*

wife and four children in England.' The Wagner House was one of the main hospitals. General Agnew, Colonel Bird, and other British officers were buried close to the Henry House. Soldiers killed in the battle were buried at the gateway of the Mehl House. The Hacker House, now headquarters and museum of the Germantown Historical Society, marked an important position of the British line. Such things are not strictly architectural. But when you learn of them, and stand where they took place, each building becomes the more impressively fixed in its original locale.

The old Germantown is disappearing. Farther and farther apart are those splendid relics which illustrate so well one of the most prized and important phases of our country's architectural advancement. A second and long-fought battle has passed its peak and is slowly receding northward on historic Main Street. But this time the victor's weapons are those of peace and progress—quite as destructive in their way, however, as weapons of more sanguinary purpose. The architectural Germantown of Colonial days is making ready to surrender all but its traditions to the demands of the twentieth century.



THIS OLD COLONIAL OUTBUILDING *stands beside the ruins of the studio in which Gilbert Stuart painted his famous portrait of Washington*

A GLIMPSE OF ITALY IN WESTCHESTER

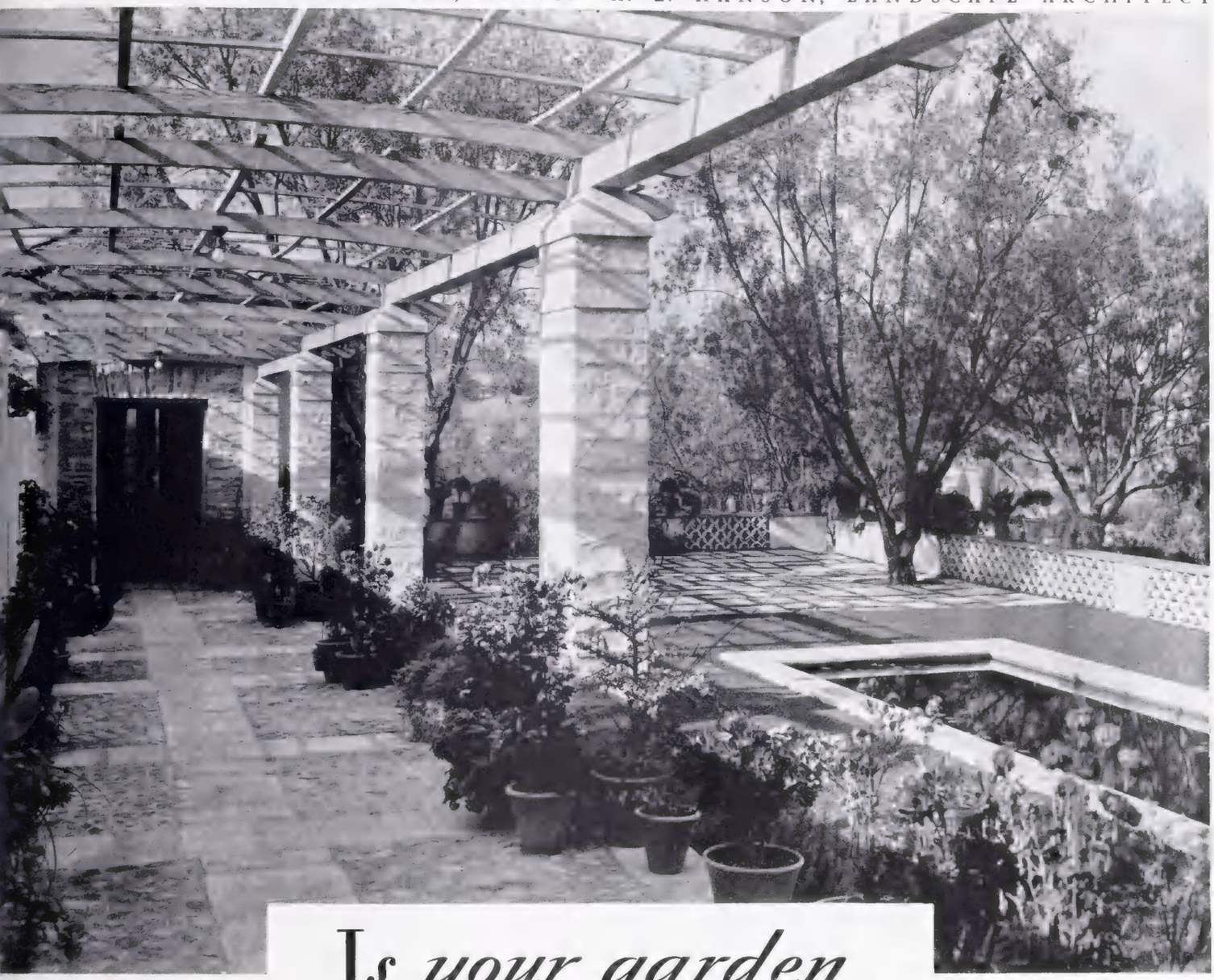
(Continued from page 227)

not from an old bed but from a high-backed bench, and the adaptation has been most cleverly accomplished. In spite of the antique and Continental flavor induced by the *prie-dieu*, the lacquered Venetian desk, and the Della Robbia plaque set in above the door, modern and American comfort is provided by the soft numdah rugs, by a deep-cushioned chair and a large reading lamp, and by the adjoining tiled bathroom. The bedspread, closet curtain, and chair cover of soft violet Fortuny print lighten the heavy walnut without clashing with its mellow old tones, while a gold brocade on the table and a yellow-gold lamp shade pick up the gold of the headboard.

The kitchenette, with a Dutch door, is equipped for preparing simple meals and for serving anything more elaborate that may be brought up from the lower house.

Practical matters were not forsaken in the planning of this cottage, and the basement, besides

GARDEN IN BEVERLY HILLS, CALIF. A. E. HANSON, LANDSCAPE ARCHITECT



Is *your garden as well furnished as your home?*

Many a home is judged by its garden—and many a garden gets its beauty from concrete. Garden walls of masonry units in odd shapes and rugged surfaces—pergolas, with sturdy concrete columns—ornamental walks and grass-bordered flag stones—lily ponds and pools, of concrete.

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A Glimpse of Italy in Westchester

(*Continued from page* 274)

housing the heating plant, provides ample storage room for garden tools and supplies, access to which is had by wide-arched and iron-bound blue doors. Even the frivolous little side balcony has its reason for being as the roof of the garbage incinerator beneath. Thus the house is an important part of the Mill Farm group even when not in use for guests.

A bit of Italy transplanted, a background for possessions that could go nowhere else, interesting and fascinating in detail, a plaything if you like, this little one-story cottage is nevertheless and above all a guest house, a hospitable haven which lacks nothing in the way of comfort and which gives much more besides. Rest, cool quiet, and seclusion are within; every window frames an enchanting new view, miniature and intimate; and yet the world is within a few rods. What more can anyone offer, and what more does anyone desire?

Two Homes Are Better Than One

(*Continued from page* 248)

case, even though we knew where we wanted to settle, and had a pretty good idea of the land we wanted to own, we decided to go slowly, make as few mistakes as possible, and proceed so as to keep within our means. Remember, we had a comfortable house to live in, I had a business that kept me pretty well confined, and we had very little capital to start establishing a home. To hurry the creation of a home is dangerous; it is apt to be costly, and is sure to spoil part of the fun of creation. For my part I should far rather own a home that is never quite finished than one that is so completely done that all you have left to do is to sit and look at it.

First came a long look into the future. Just what kind of a place did we want, and then should we still want it as our ideas, ideals, and financial conditions changed with the years? It had to have enough land for seclusion, but not too much to become a burden. The house had to be small at first —lack of funds made that essential. And yet we knew that there would be more money later (I guaranteed that). So we decided to build a house that would lend itself to additions. Lately we have decided that it will never grow very big because of the ever-increasing expense and annoyance of maintaining other than the simplest staff of servants.

If this home was to continue to be attractive over a long period of years it had to be designed and built with an eye to the future. Of course it had to be well built, of time-resisting materials that demanded the minimum of upkeep and trouble. Naturally, its architectural style should be in harmony with the surrounding country. Being at the end of Long Island, a modified Cape Cod cottage seemed to meet this requirement, besides being economical, easy to add to, and entirely pleasing to its owners. I wanted my own beach and stretched myself to secure it, because I feel very sure that if not in my time, at least in my children's, air travel will be the thing and a private landing beach will prove a valuable addition to any home.

Next came the homekeeper's side of the problem. For a few years at least, about the only time we expected to occupy our home was during week-ends and holidays, and of course the three summer months of school vacation. It has been my experience, and I know many men find it true also in their own case, that I can steal away from business on Fridays, or a day before or after holidays, especially if I have some place that I really want to go to. So, from a homekeeper's point of view, we had to have both of our places so equipped that they could be closed or opened at a moment's notice and without worry or uncertainty.

Thanks to modern mechanical equipment, this has proved in our case to be a wholly practical thing. Automatic heat, automatic refrigeration, and electricity make it so. Of course, we have gradually acquired complete furniture and living equipment in both houses. Even the matter of clothing has been worked out, so that in making up our minds at the last moment to 'go home,' a suitcase or two is always ample.

From late November to early April the bulk of our time is spent in the suburban house. But if at any time a Friday morning breaks clear and promises to continue so, a breakfast-table conference is held, and if everybody wants to go home for the week-end, by leaving at three o'clock in the afternoon we are there for dinner and two solid days in the country. A thermostat keeps the suburban

Two Homes Are Better Than One

(*Continued from page* 276)

house from freezing, and a good ice box keeps most of the food in condition until Sunday night. The same is true of our country home. Recently I have made arrangements with a native to work part time for me and act as sort of caretaker while we are away. Now all we have to do is to telephone him on the morning of the day we expect to arrive, and he orders eggs, milk, and butter and turns on the ice box.

Of course in the dead of winter, when the motor roads are snow-clogged, there are often several weeks at a time when we do not go home. To make it unnecessary to keep heat in the house during these long absences I have installed an auxiliary water supply from an artesian well. Normally our house water is drawn from the town supply, and quite naturally this has to be drained off if the house is to be left without heat for several days. So after Thanksgiving we shut this supply off and the pipes drain quickly. Then when we need water an electric pump gives us all we can use from the well.

You begin to see, then, with proper mechanical equipment, how really simple it is to open or close a house, even in very cold weather. To open our country house we simply telephone or write to have the heat turned on in the morning of the day we expect to arrive, have perishable food put in the ice box, and one general house electric switch thrown on. To close it, the ice box is emptied and the electric current turned off, which stops the furnace and the ice box and allows the water in the house system to drain off.

In our home town there are several inns that keep open all the year around and that serve passable meals. One of these we can patronize if we happen to be servantless or not hungry enough to want a real home dinner prepared. Right now we do not use them much, for we have a cook who loves the country. She condescends to come back to the city with us and take care of our needs during the week. Also she thoroughly enjoys automobile riding, so, for the present at least, we are on top of the world.

If I had this job to do over again, there is one improvement I could make in the plan that never occurred to me until lately. By having my suburban house a little farther out in a more country-like neighborhood I know that I could rent it furnished every summer. Instead of standing idle it would at least return me enough to pay taxes and carrying charges, and if attractive enough might even make me a profit. Even now I am planning to adjust that oversight. In the seven or eight years that I have owned it, it has increased so in value that I can sell it at a profit and either buy or build another house more adapted for summer rental.

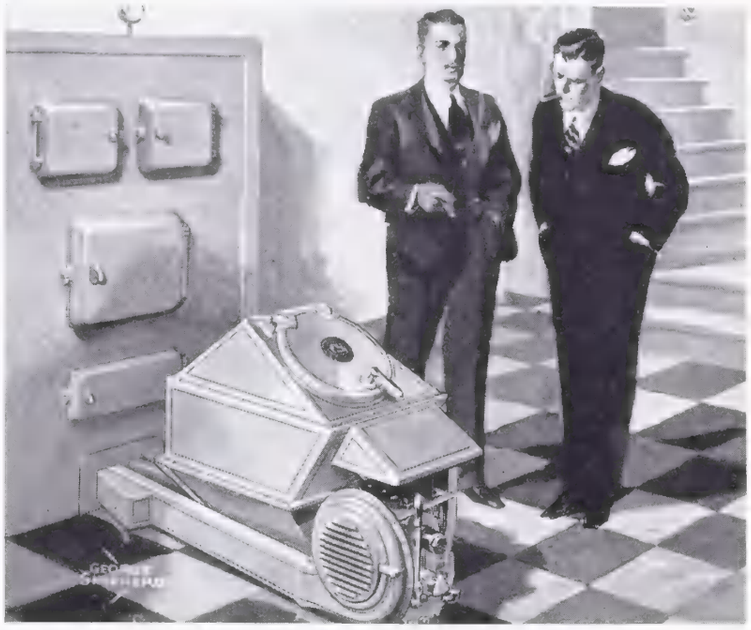
The cost of this method of living in two homes instead of one is, as far as I can see, no more than for one home. That is, of course, if you figure that a summer vacation for five people for two months would cost $1000 at the lowest possible estimate. There is, to be sure, a greater capital investment largely occasioned by duplicate furniture and living equipment. But even this does not have to be made all at one time, and when the advantages are considered the cost sinks into insignificance.

Every week-end, thousands of apartment dwellers and suburbanites get into their cars and go — nowhere. They ramble about aimlessly over clogged and tiresome roads and return to a house that in the true old-fashioned American sense can never be a home. But with a home a hundred miles away — how different! There is a place to go, and something to do when you get there. Children know the difference. My boys have their boats and their dogs, and are interested in the orchard that is coming on. They lead a care-free normal existence that would be impossible near a great city. They go to a city school, yet live in the country.

As for my part, there is never half time enough to do all the things that I want to. I pay men to do whatever is necessary to be done to my suburban house. I am too tired at night to work at manual labor, and not particularly interested in it. But at home it is different! There, too, I get men to work — but to help me. These men I know and they know me, and we work together, and every time I finish a job I feel a deep satisfaction in knowing that it is making my home better. And in that kind of work I forget the city and my business, and I rest in mind and grow strong in body.

Then some day, when the children go away, or can't get home regularly, I shall have two splendid real-estate investments that will be readily rentable, and if I want a change, renting them both will pay my way to European or other countries. But that's in the future. Right now I am too engrossed in my business and the still unexplored pleasures of building a home even to think of losing a single day from either.

"Here is a great Fireman"



"IRON FIREMAN *lets me enjoy my evenings at home* ... no more jumping up to feed a hungry fire"

"Bill, this home is a different place since we installed an Iron Fireman. You wonder why we're so enthusiastic about it? Here's why:

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(3) "It supplies uniform heat no matter how the weather changes outside. When the house gets below seventy degrees the thermostat starts the Iron Fireman and when it gets above seventy degrees the thermostat stops it.

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(5) "It is absolutely safe. We know that coal is the best and safest fuel we can buy."

Write for complete information on the advantages of automatic coal heating, or get in touch with the Iron Fireman dealer. He will be glad to check over your heating system and submit a report on what Iron Fireman can do to give you better heat for less money. Iron Fireman Manufacturing Company, Portland, Oregon. Branches in Cleveland - St. Louis - Chicago - New York. Dealers in principal cities throughout the United States and Canada.



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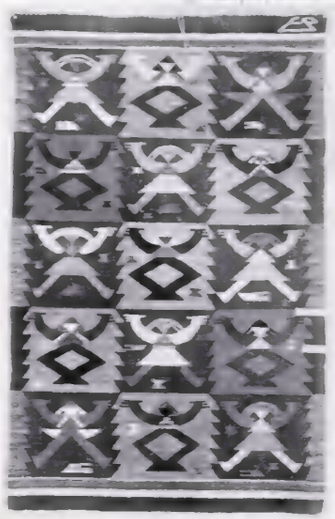
Plumber's Name _____

The Polish Kilim

(*Continued from page* 259)

them again. A familiarity with all these rich and beautiful weaves had a strong influence on the peasant, for they are among the loveliest and richest tissues to be seen in any land, and are particularly effective in contrast to the rich velvet on which they are worn.

Among the nobleman's ancient weave was the *Tapis Polonais*, or Polish rug, made especially for his highly polished floor, a fine, hand-knotted carpet purely Oriental both in design and in weave, rich in gold and silver, and comparing favorably with Chinese and Persian rugs of the same period. Many of these are now to be seen in museums. Some particularly good ones are at the Museum of Industrial Arts in Cracow, a few are in America, some in the Royal Austrian collection. Another type of kilim dating from the sixteenth century to the eighteenth, and also to be found to-day in our museums, was influenced by Flemish and French



A KILIM *of the peasant dance with figures treated in a modernistic manner*

tapestry, but is in general effect a bit rougher and sturdier than either, seldom attempting to introduce the human figure. When a king of mediæval Poland wanted something fit for the walls of his royal palace, he sought the weavers of Flanders and France and ordered tapestries specially made. Those at the Royal Palace on the Wawel at Cracow compare favorably with any to be seen in Italian palaces or French châteaux. The Pole has for centuries known good weaving.

A third type of Polish work shows marked French influence, and, like their Savonnerie, is of *point noué*, or tufted weave. In spite of the fact that this type of kilim was used over a period of several centuries, examples are rarely found. All three of the types here mentioned can be regarded as contributory influences to kilim making, the basis of which is Oriental. But curiously enough, Prussian, Russian, and Austrian dominations of Poland have had little or no effect, for each of these nations was less advanced artistically than Poland



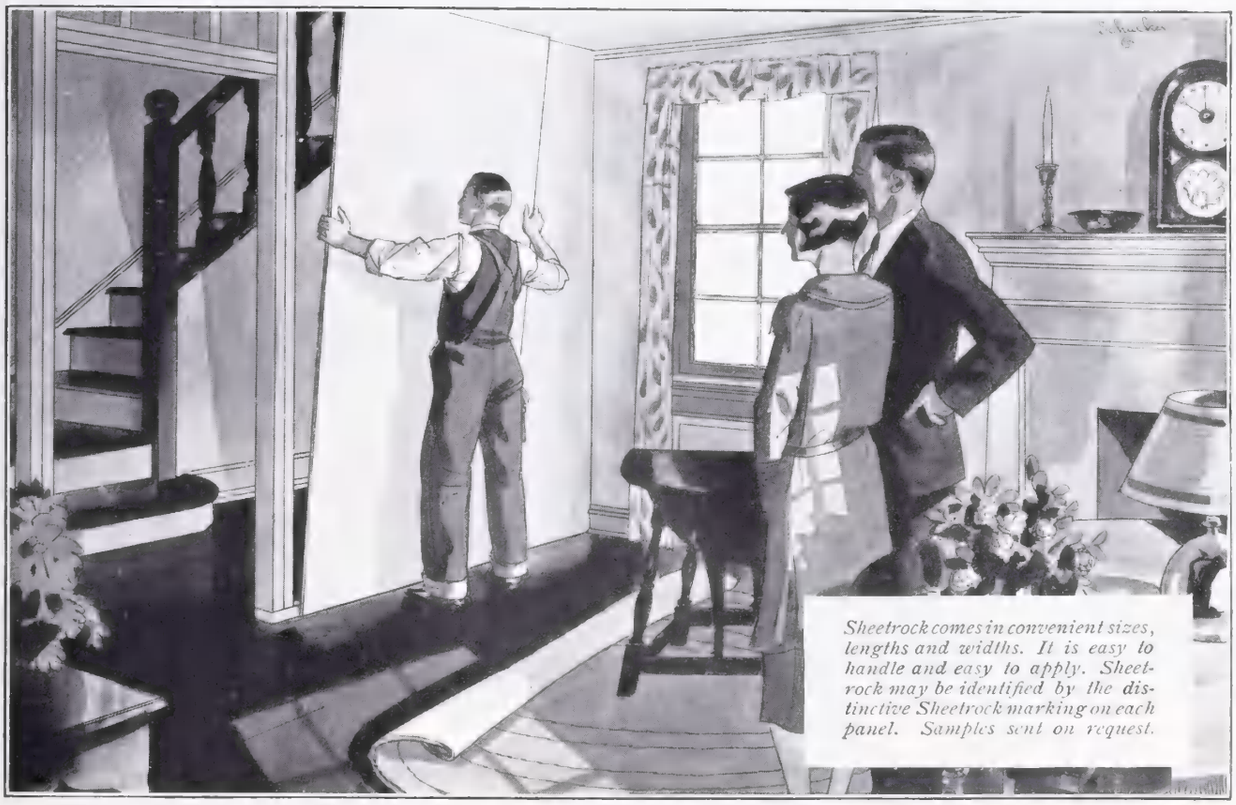
A MODERN KILIM *in conventionalized strawberry pattern*

and became pupil rather than teacher in artistic matters.

Kilim styles and colors differ according to the section of the country in which they are made and the border influences prevalent there, but everywhere the peasants use them to throw over a bed, a couch, a horse, a wagon seat — never for floor coverings. The most productive section is the Ukraine, now after a thousand years Polish again, best known to the English reading public as the birthplace of Joseph Conrad. Second in production is Podolia, the district from which Paderewski came. Here both Turkish and Armenian motifs are marked and geometric designs are particularly popular. In the west and north, far from Russia, where there was greater prosperity and better education, French and Persian influence mark the kilim patterns, and in past generations the nobleman did not consider these unworthy to be placed beside his richest Oriental rugs. In Lowicz, where the women's skirts are woven of bright-hued stripes, the rugs are strangely like our Navajo Indian rugs, to such an extent that when an American living in Warsaw recently put some of our Indian creations on

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The Polish Kilim

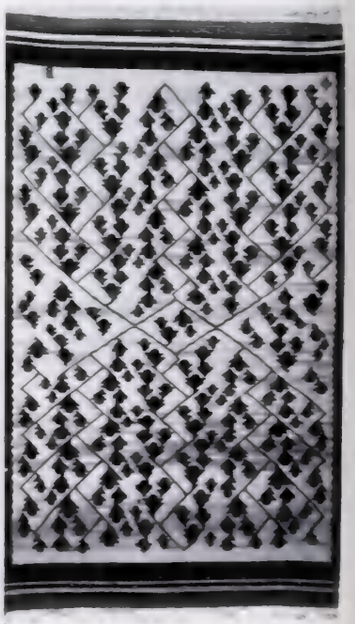
(Continued from page 278)

the floors of his Polish palace, his Polish friends enthusiastically declared that they were peculiarly good kilims. These Lowicz rugs are in the same brilliant colors that Slav and Indian love so dearly — purple, cerise and crimson, emerald-green and royal-blue. In Zakopane and the Tatra Mountains, where life is more difficult and snowy winters more prolonged, the strong palette is not used for clothing or for kilims, but a muddy-brown, natural-color taupe-gray and creamy white are preferred. In all places both high- and low-warp looms are used, the high permitting greater freedom of design and scope for the artist's imagination.

Present-day Polish artists have taken over all this heritage and created out of it something quite fresh, limiting themselves to no particular color or motif, but producing in the kilim any and every pleasing design that can be concocted for that medium. All cling to the original idea of end fringe, and most use a border effect to frame the centre design. Sometimes this border is made by the simple layering of three-toned straight lines of color, sometimes by a scalloped or saw-toothed effect. Often a small geometric or floral border fills the space directly inside of this frame to the picture. A design is seldom centred and not usually given an up and down. A modernistic, geometric plant in an equally modernistic vase gives a pleasing effect in its several interpretations. Birds and beasts and human figures are used in kilims as in Polish porcelains and paper-cuts, but on the whole the floral and geometric motifs are most effective, particularly for use in the modernly furnished and decorated room. The antique kilims to be seen in museums are dyed with vegetable dyes and faded to soft and pleasing tones. While to-day the imported dyes make possible a large range of color in the wool that is woven across the warp of twisted flax thread, taupe-gray seems to predominate in background work and to encourage the introduction of strong orange, henna, and mustard. Black, turquoise-blue, and coral are effectively used in many of the best kilims on exhibit in the Palace of Fine Arts at Poznan.

The enthusiasm for peasant weaving, which reaches its zenith in the present exhibition, really began more than a quarter of a century ago when, in 1901, Cracow founded her Society of Applied Art. Here in the old university town rich cultural background as well as ample museum material has encouraged the development of modern weaving. Twenty years later Warsaw founded her Society of Polish Kilims, which confined its work to the low-warp technique; and later the Central Commercial organization of the Peasant Home Industry began its work, and in their rooms to-day many young artists are trained to use their inherited instinct to modern purpose. Lwow, the city nearest to the Ukrainian border and for centuries a well-trodden highway between East and West, has encouraged the making of kilims to a great extent.

Three years ago the professors of the National Beaux Arts School of Warsaw organized the 'Lad' for fostering decorative arts, and have now taken into membership many of the leading Polish artists. Whether it is that they have more promising pupil material or greater talent in their designing, it seems that their work has most permanent art value. At Zakopane in the Tatra Mountains there is a school of kilim making where young peasant girls work at their looms just as their grandmothers did, using exactly the same method and singing the same old folk songs. The only difference is that, instead of using crude colors and time-worn patterns, they are working at patterns designed by artists who have studied color and composition and who know well what the outside world wants to buy. The sophisticated designer and the mountain girl with her rich inheritance are combining to make the present-day Polish kilim which fits so well into modern surroundings.



A GRACEFULLY DESIGNED MODERN KILIM *with cherry pattern*



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of the constant service and enduring protection, it is most economical. It is a lasting investment—not a temporary outlay. . . . Byers Genuine Wrought-Iron Pipe is a standard specification in better homes today. Its leadership in other fields of service is equally recognized. Wrought-Iron is the only ferrous metal that contains the *Vital Element* (silicate of iron) in sufficient quantity to resist corrosion decade after decade. In Genuine Wrought-Iron, this silicate of iron is present throughout the metal, 250,000 and more rust-resisting ribbons to the square inch. Like the companion-silicate from which glass is derived, this *Vital Element* offers lasting resistance to all forms of corrosion. . . . Remember, "Byers" is the trade name for perfection in wrought-iron pipe. It is readily identified by the Spiral Stripe. If you wish, we will be pleased to send you Bulletin No. 38 which tells more about Byers Genuine Wrought-Iron Pipe and its uses. A. M. Byers Company, Pittsburgh, Pa.

BYERS GENUINE WROUGHT IRON PIPE



AN INVESTMENT — NOT AN OUTLAY

Chats on Antiques

(*Continued from page* 261)

For the early eighteenth-century householder who could not afford damask curtains, there were the even lovelier linen or bolton cloth hangings worked with worsted in designs copied from the painted India cottons. The *Boston Gazette* for 1754 advertises 'a good Assortment of worsted Cruels, well shaded.' But I have an idea that more often than not, and certainly in the country districts, the ladies of the family worked these things themselves, adapting Indian designs to suit their tastes and abilities. This certainly seems to be the indication of the following advertisement dated Boston, May 10, 1736: 'To be sold by Mrs. Susanna Condy . . . a fine Fustian Suit of Curtains . . . of a beautiful figure, drawn in London, on Frame full already worked; also enough of the same for half a dozen chairs.'

With the beginning of the Chippendale era, window curtains attained to a richness and importance unequaled even by the overpowering brocades of the Victorian era. Rich damasks, heavy silks, brocatelles, and, for the simpler rooms, moreens and printed cottons, were draped and festooned, braided, fringed, and tasseled, in a way that is overpowering to us to-day. Valances were no longer shaped, but were festooned elaborately, and tied with cord hung with heavy silken tassels. The curtains themselves hung to the floor, either in pairs or with a single heavy curtain to a window. These were tied with cords, either high up near the valance or low beneath the sill — sometimes in both places. In simpler houses, the 'bob-tail' curtain was in favor. This was simply a deep festooned valance without a curtain. The following are the directions given in 1763 by Governor Franklin of New Jersey for the curtains of his dining-room: 'Yellow silk and worsted Damask to suit some yellow Damask chairs and furniture I have in my dining-room. The curtains to be three yards and ¼ long and four breadths in each curtain to be hung festoon fashion.'

Naturally, with such costly hangings, the need was felt for some protection from the sun. In December 1767, one John Webster, 'upholsterer from London,' advertises at Philadelphia, among other things, 'the best & newest invented Venetian sunblinds for windows, on the best principles, stain'd to any color, moves to any position so as to give different lights, screens from the scorching rays of the sun, draws a cool air in hot weather, draws up as a curtain . . . and is the greatest preserver of furniture of anything of the kind ever invented.' Also in Boston, in 1768, 'a pair of handsome painted window blinds or Skreens' are advertised. Such screens continued in favor until the advent of the ubiquitous roller blind, which, after several generations, seems about to give way again to the earlier and more decorative form.

Although many of the curtains shown in Sheraton's *Drawing Book*, and others of his day in England, are increasingly elaborate, long, and festooned, in this country, at least in New England, there seems to have come about with the beginning of the nineteenth century a certain revulsion against over-decoration in hangings, which corresponded with the simpler lines of early nineteenth-century furniture and the classic delicacy of the interiors of Samuel McIntire of Salem. Simple wooden cornices, delicately painted, or carved with motives derived from those in use on the woodwork of the time, covered the poles, from which hung curtains of plain or exquisitely brocaded silk of 'Sheraton' design, draped back, perhaps, over dainty Battersea enamel knobs. I have often wondered why the windows of this period are not more generally reproduced to-day, so charming are they, and so eminently in keeping with our modern taste. Printed *toiles* in classic designs were also very popular at this time, and were hung in much the same way as the silk.

It is at about this time too that glass curtains of muslin first put in an appearance, though I doubt whether these were very general until the Empire period. Contrary to the general impression, ruffled muslin curtains such as one sees in every so-called 'Colonial' house in the country to-day are late.

The Empire period was characterized in its window hangings, as in all other furnishings, by heaviness and over-elaboration. Curtain poles became heavy at this time, were richly gilded, and developed elaborate finials carved in the form of sphinxes, serpents, arrows, or other military and Napoleonic symbols. Rings were conspicuous and thick; curtains were over-trimmed and over-draped. To my mind, the less they are dwelt upon, the better. If, as seems inevitable, we are to have a revival of Empire styles in furniture and decorations during the next few years, I can only hope for the sake of the harried housekeeper that these do not bring in their wake a revival of the Empire window.

The House Confidential

(*Continued from page* 266)

that the baby was asleep, and then we looked in on Hewlett. His bright eyes regarded us rather proudly from under the tam-o'-shanter of the ice pack.

'You know how we are two turtles, Wiggler and Warbler?' asked Hewlett. 'I was being Wiggler, and I fell. I don't know what I hitted.'

We stayed quietly with him until he was soothed and sleepy, and then we stole out into the hall.

'Where are his father and mother?' murmured Phineas to Mandy.



—*From "Furniture of Our Forefathers," by Singleton*

Hospitality Persists . . .

Though Housewifery Standards Change

Standards of "housewifery" have most likely changed since the good Gov. Clinton judged it by the lustre of the furniture. But nobody can visit a home today, whose furnishings are influenced by the Early American tradition, and fail to be impressed with the charming liveableness, and its quiet spirit of open-handed hospitality.

It is Stickley's pride to build faithful reproductions of the quaint furniture of our forefathers, build them to endure for generations; and thus to aid in keeping alive a consciousness of the most robust period in our country's history. Fortunately, our ancestral cabinetry was distinguished; our pre-Revolutionary wood-workers wrought an enduring style marked with grace and simplicity. In thousands of cultured homes, Stickley Early American pieces give gracious testimony to the past, while giving beauty and comfort to the present.

Stickley reproductions can be obtained at the better dealers. Display rooms at Lake Placid Club, Adirondacks, and Home Making Center in New York City. Visitors always welcome at workshops and display rooms, Fayetteville, N. Y., Route No. 5. Illustrated booklet B on Stickley furniture gladly sent upon request.

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The House Confidential

(*Continued from page* 281)

'At the station,' said Mandy. 'A telegram done come, saying Mr. Roderick Pinkerton would be on the train and would like to see them both.'

'Roderick Pinkerton!' said we in concert.

'That's precisely and exactually what they said too,' remarked Mandy. 'And they did say they'd both better go to the train and see him there, or he'd surely come up here. And Mr. Gregory he said if they let him come up here, the Lord knew how long Mr. Roderick would stay.'

Phineas and I nodded gravely at each other. If we knew Roderick, he would not be put off with any such simple ruse. He was the world's most incorrigible unexpected guest, and his staying powers were famous. His college nickname among the men had been Paragon Pinkerton, because at dances he captivated all the girls. He was well spoiled, and still felt that his presence was the one thing needed for the happiness of any group. 'Shall we get the guestroom ready?' said I tentatively, quailing a little at the thought of those high piles of baggage and 'parasols post.' But at this moment we heard Lucinda and Gregory coming in. Someone was with them. It was Roderick, of course. Lucinda came running up the stairs to look at the sleeping children, and Phineas went down to help Gregory show Roderick the house. Reassured about Hewlett, Lucinda joined me in the upper hall.

'What can we do?' whispered Lucinda. 'Our plan did n't work. He said he could never forgive himself if he did n't see our house.'

'You have n't invited him to stay, have you?' whispered I.

'Not yet,' said Lucinda, 'but we'll have to, I suppose.'

'Oh, you *can't!*' I protested. 'He'll never go. He appeared to Sue Grayson once, when her three boys were getting over whooping cough at their summer camp, and he stayed a whole week. He told her he would not have come so far out into the country unexpectedly, except that in his experience a hostess is always glad of an extra man.'

We clung together desperately, laughing weakly; and just then we heard the men passing through the lower hall.

'That's the general plan of the house,' Gregory was saying. 'I'm sorry not to take you upstairs, and I'm sorry we're in such confusion, just arriving, children with poison ivy, and all. But you must let me make you a reservation at the Club.'

'Oh, don't go to that trouble,' rejoined Roderick easily. 'I don't mind confusion. I'm used to roughing it. Just give me an old blanket and I can roll up anywhere here to-night.'

Lucinda and I gave one look at each other. 'You can't have him settled in this house,' hissed I. 'He'll stay and stay. We'll both have to entertain him, for he knows our friends. But if he comes



Just then we heard the men passing through the lower hall

over to our apartment, he won't have so much room to spread out, and he'll leave. I'm going to invite him. Greatest good of greatest number—' and before Lucinda could stop me I ran downstairs and did my noble deed.

It was the only thing that would have dislodged Roderick. He 'collects' households, and ours would be one more on his string. He accepted with alacrity—Phineas meanwhile gazing at me over Roderick's shoulder with the reproachful eyes of a wounded stag.

Bidding a fair good-night to Lucinda, and with best wishes for the ice pack and the poison ivy, we hurried our guest away. It had been my intention to give him just about as much hardship as I could, on the theory that the more uncomfortable he was, the sooner he would leave. I am not normally inhospitable, but I deemed it high time that somebody put a crimp in Roderick's mad career. There was no doubt that I was the ideal person to do it. Few chances had ever been offered me to be of so much valuable service to the world. My resolutions were most determined—until we reached the door.

One's pride as a hostess dies hard. So does the racial memory of catering instinctively to a man. I found myself, in spite of myself, making our guest as cosy as I could. I despised myself for it, but I did it.

And with us Roderick abode ten days.

No. 4
IN A SERIES OF
Information Bulletins
ON THE ARCHITECTURAL PROFESSION

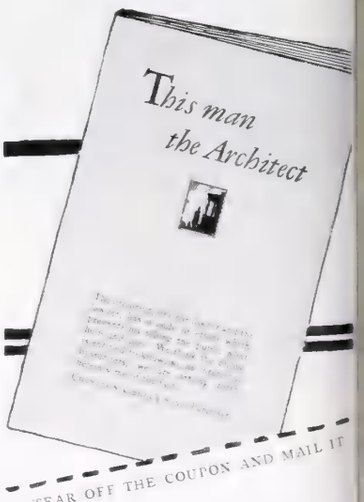


THE architect stands in muc the same relation to you wh are about to build as does th lawyer to his client. He retained by you and paid by you. It your interests that he safeguar throughout the project. And yet th position he occupies is a curious judicial one, as between you, th owner, and your contractor. In que tions at issue between the two he the judge as to what is fair to both.

The architect, of course, is not contractor. He does not buy material he does not guarantee costs, nor h he any financial interest in the buildi operation or in the materials that g into it. He is your advocate, paid b you and looking out for your interes in an operation that is far more tec nical and complex than the avera case in court.

We have put some facts of this kin into a little booklet, "This man th Architect," which we shall be glad send upon request, without charge, t any one who is interested. Plea enclose a self-addressed stamped e velope.

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Gorham presents "THE HUNT CLUB"

The distinguished new 1931 Sterling inspired by the traditional elegance of the Hunt Breakfast



The New "Hunt Club" Sterling is as smart for the intimate dinner as for the most formal entertaining. Dinner knife and fork and tablespoon shown.



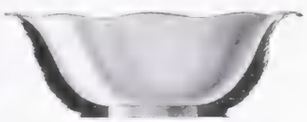


Coming home after the hunt at Harford—Harry I. Nicholas, M. F. H., in the lead.

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. . . are now using the "Hunt Club" Sterling in their beautiful country estates



Gorham artists designed this beautiful punch bowl as a trophy for the Autumn race meeting of the fashionable Harford Hunt at Monkton, Maryland.

N the sparkling elegance of the Hunt Breakfast, Gorham artists have found inspiration for this suave, distinguished new Sterling he "Hunt Club."

Already, masters of the smartest hunts in erica are using the "Hunt Club" pattern in ertaining at their magnificent country estates.

Among these renowned sportsmen-hosts are rry I. Nicholas, Esq., Joint Master of Fox unds of the famed Harford Hunt—Daniel Sands, Esq., Master of Middleburg—Henry Vaughan, Esq., Master of Norfolk—Austin Niblack, Esq., Master of the Onwentsia Hunt.

Like the ceremonial of the hunt, Gorham's new "Hunt Club" is in the high tradition, inheriting from the elegance of silver created in the days of great manors and princely hospitality. Yet its clear, cool simplicity of line is as unimpeachably modern as the smart men and women who today ride to hounds.

When you see the "Hunt Club" Sterling at your own jeweler's, you will appreciate the elegance of decorative detail—notice in each lovely line the mark of the master . . . in subtle, long curve of knife handle . . . lovely contour of spoon bowl . . . delicate fluting of stem.

Yet Gorham's "Hunt Club" is quite within your means, for a complete service for eight may be bought for only $227. Beautiful hollow ware to match is also moderately priced. Each piece is identified by the name "Gorham" on the back or base.

Your own jeweler will gladly give you a beautifully illustrated 18-page booklet, "The Hunt Club," showing all the popular pieces in the new 1931 Gorham Sterling. Or send this coupon to The Gorham Company, Dept. J-5, Providence, R. I.

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GORHAM



Detail of Doorway by Arch't Edwin H. Lundie, for Frederick E. Weyerhaeuser, White Bear lake, Minn.

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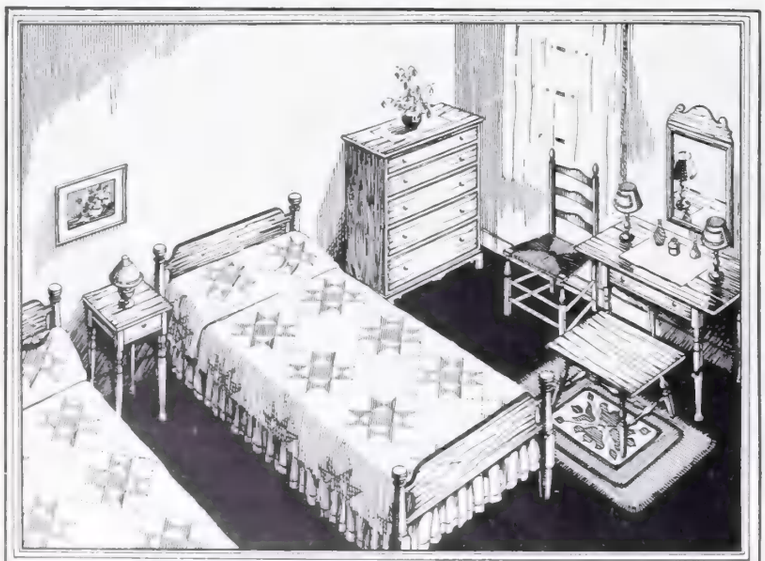
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COLONIAL FURNITURE
78 Sudbury Street, Boston, Massachusetts

TEN YEARS OF NEW IDEAS

(Continued from page 238)

along with the special types of glass that permit the passage of ultra-violet rays. One at least of the last can now be had at the price of ordinary glass, which removes any objection to having it in every window in the house.

Wood lath is no longer the only base for plaster; but if in place of it the owner decides to use metal lath, he must be specific as to the kind and the weight, for some is plain, some is stiffened with ribs that act as furring strips, and some is combined with a heavy paper backing. There is also the possibility of plastering on stiff sheets of fibreboard or on corkboard; materials that in addition to being substitutes for lath serve the purpose of insulation.

In Heat-Proofing

Here is opened a possibility that ten years ago was nonexistent: the heat-proofing of a house for economy of fuel in the winter and the keeping out of summer heat, but more vitally for the elimination of drafts, and, as a result, the maintaining of even temperatures throughout the house during the heating season. Heat-proofing calls for storm sash, metal weatherstripping on all outside openings, and the insulation of roof and walls — that is, the incorporation within these of a layer of material that will check the passage of heat and of heated air. Storm sash is a known quantity, while with efficient weatherstripping the choice will be between several non-corrosive metals. With insulation the choice is wide in material, in form, and in position: animal, vegetable, or mineral; in flexible blankets, semi-flexible and stiff sheets, or loose; to be beneath the outer finish, within the stud and rafter spaces, and partly or completely filling them, or on the inside walls. Selection of material and of method will depend on the construction of the house, and will be affected by the protection that is desired, by price, and by other factors. That his interests may be best served, an owner can hardly reach a decision without a fair knowledge of the entire situation.

In Uses for the Cellar

The cellar of a house of ten and more years ago was strictly for practical needs; but the modern owner can make as good use of it as of any other part of the house. Through advanced methods of waterproofing a cellar can be tight and dry even with a swamp or running stream beneath, while condensation from the contact of damp air with chilled foundation walls can be prevented by linings of insulating materials. With a heating plant fired with gas or oil there is no source of dust, and as there will be but little change in the temperature of a cellar room, this part of a house can be used to good advantage as a taproom or a gameroom, a snuggery or a den, or a playroom where children can riot without disturbance to the rest of the household.

In Flooring

The only floorings that were formerly to be considered were of wood, and in small variety. Wood is still in greatest use, with an increase in the kinds that are available as well as in their treatment and finish. One advance is a process of impregnation through which wood, and especially oak, is rendered nearly immune to atmospheric changes; oak in wide planks, so greatly desired for certain period designs, but unsatisfactory because of shrinkage, can now be laid with good assurance of permanence. By another process, blocks for patterned floors are laid in a cement that remains plastic, and through which a floor gains a pleasant resilience. With improvements in grading, in seasoning, and in finish, wood flooring has been generally bettered in appearance as well as in resistance to wear. In addition there are new floorings, linoleum, tile, and plastic materials, which are possible candidates for almost any room in the house.

In Paint

The introduction of quick-drying lacquer a few years ago has resulted in the speeding up of the drying and hardening of paints, enamels, and varnishes, the benefit to the owner being a saving of time that permits redecoration in hours rather than days. The length of life of paint, especially for exterior work, has also been extended through the use of a metallic first coat that protects against deterioration from light.

While the selection of materials and the making of specifications call for far more effort on the part of the owner than formerly, he is immeasurably the gainer, and finds his compensation in a degree of comfort, convenience, and service never before possible.

Pictures in Decoration

(*Continued from page 229*)

priced at fifty dollars complete with frame, while the Persian-miniature reproduction and its frame represent an outlay of less than five dollars.

JAPANESE prints are also delightfully decorative; there is a wide variety of subjects from which to choose, and they are very colorful. As one becomes increasingly acquainted with them, they develop into sources of never-ending joy and satisfaction.

The 'Lady in Yellow,' a Holbein reproduction, has great delicacy of line, close tone relationships, and subtle color. It is very beautifully framed in gray wood with a delicate line of gilt along the inner edge and a warm tan mat finished with another narrow line of gilt next the picture. The whole effect is one of delicacy and warmth of tone.

To bring out the subtle beauty of this picture, it must be hung in relation to such things as have the same feeling of lightness, or it will lose its delicacy and become quite faded and commonplace.

In the illustration the background is a modern wallpaper that is most delicate in its tone relationships — gray and tan with small accents of the same warm orange that appears in the sleeves of the lady in the portrait. The furniture in this setting is eighteenth-century pine brought down to the natural finish and waxed. It has the warm pine tone and the interest of the grain, as well as the refinement of the lines of eighteenth-century pieces. We usually think of pine furniture as being crude in form, but some of the more discriminating decorators are bringing the eighteenth-century pieces down to the natural wood when they want the rich tones in light values, and it is most restful in its effect.

In the selection of a portrait, one should consider the personality of the subject as well as the design value and coloring of the picture. 'Lady Betty Compton' by Sir Joshua Reynolds, for example, will be a delightfully gracious, although silent, hostess when hung over a Sheraton buffet, and will add grace and charm to a room of refined and reserved delicacy, yet would be entirely inappropriate in a very early American setting. It is a good test of a choice of a portrait to consider whether the subject would be at home as host or hostess.

This print is a Hanfstängel reproduction mounted and shellacked so that it has a finish simulating that of an oil painting and needs no glass to protect it, thus doing away with the unpleasant glare, or reflection, that one often gets in a glass-covered picture. The framing is dull gold.

Lady Betty has the delightful charm of so many of the beautiful women of the eighteenth century and a smartness that withstands the changes of fashion and is never made grotesque by changing fads. She is particularly at home in this dining-room, where the cool color of her blue dress is in delightful harmony with the distinction of the pale green walls.

Classical Sheffield candlesticks with tapering creamy-white candles flank her on either side, and the scalloped glass bowl between holds iris and yellow and pink tea roses that do homage to her feminine charm.

THIS reproduction by Terborch is a Medici print treated in the same manner as the 'Lady Betty.' It is framed in a dark frame of rather rough texture edged with a narrow red line that repeats the rich coloring in the picture.

Terborch was one of the *genre* painters in Holland, who painted small canvases of the domestic scenes about them. They are very livable pictures that fit well into simple homes, since they were painted for the modest homes of the Dutch burgher rather than for the spacious walls of palaces. They radiate the warm, rich colors that add such a pleasing design to wall treatment, have great depth in their light and dark, and the subjects are so calm and friendly as to make excellent constant companions.

Pieter de Hooch is another painter whose sunny domestic scenes blend beautifully with Early American interiors.

This picture is in most harmonious relation to a wallpaper having small red flowers, on a creamy embossed ground. The ladder-back chair and small tavern table are maple reproductions, and the smoking set consists of a small china cup for the cigarettes, a blue and white cup plate for an ash tray, and a small shell snuff-box for the matches — all conveniently assembled on a pewter plate.

Although the little girl represented in this picture is of another country, one feels that she is quite at home in an Early American or French Provincial setting, and might easily step down from the walls and be quite in harmony with the quaint simplicity of the furnishings.

The Persian miniature sug-

Thieves hate the very sight of this name . . CORBIN

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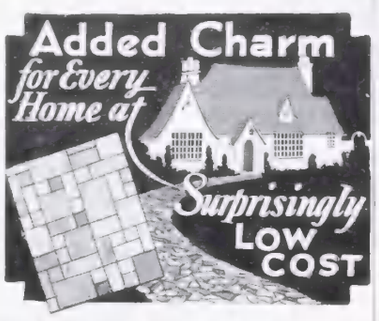
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By Ellery Sedgwick
in the *September* Atlantic Monthly

Honest to Goodness
Mould-Made Old Virginia Brick

BRICK made in exactly the same kind of cherry wood moulds that Jefferson used in making the brick for Monticello. This man is holding one. Mould-making gives them their rounded edges and interesting off-shapeness.

As for colors—well you can't describe colors that look to be born 150 years ago, but they are there in these Jefferson brick we so luckily found out the secret of making.



For lovely time-toned, age-old effects in fireplaces, garden walls, walks, and entire homes, there is nothing at all like them. Send for circular.

Old Virginia Brick Co., Salem, Virginia

Pictures in Decoration

(Continued from page 285)

gests a different atmosphere. This reproduction of a Persian miniature is one of a series of color prints made in Vienna for the Metropolitan Museum of Art, and exemplifies how much better it is to have a reproduction of a really fine thing than a poor original. As even an inferior Persian miniature is quite expensive, this opportunity of securing very fine reproductions of the most distinguished miniatures in the possession of the Metropolitan Museum, at exceedingly moderate prices, will be welcomed by all art lovers.

Aside from this series of Near Eastern miniatures, there are others representative of Italian, American, Dutch, and Flemish paintings, as well as Near Eastern textiles, tapestries, ceramics, and Egyptian *faience*, all of which are suitable for framing for wall decoration.

A narrow, dull gold frame has been used in the framing of this picture — a frame as narrow as a *passe partout* finish, but with more strength. In the illustration it is hung in a small room papered with Japanese silver paper having a delicate tracery design in orange, like a gossamer network, over the silver.

The little cabinet underneath is black, lacquered in gold, the bamboo chair is an English piece in yellow lacquer, and the lamp base is composed of two little green love birds. The whole setting has delicacy of line, and the coloring and finish are jewel-like in effect.

The Japanese panel is painted in colors on a gold-leaf ground and framed with a delicate Chinese brocade as a mat and a narrow red lacquer frame. It is a modern painting inspired by the Kano School, which flourished in the sixteenth century and specialized in flower decoration.

The line of the composition is quite plastic and modeled in its feeling and harmonizes most delightfully with the rich, but restrained, lines of the old Queen Anne desk and chair beneath it. In the desk appointments, the same grace of line is expressed in the old ivory carved figure that forms the base of the lamp, as well as in the golden brocade shade topped with an amber finial and the leaf-shaped porcelain holder that supports the branches of Chinese evergreen, which in turn repeats the plastic lines expressed in the painting.

The walls of this room are covered with grass cloth in a grayed golden color, which not only is very mellow and restful in combination with the old walnut furniture, but a most effective background for the picture.



'LADY BETTY COMPTON,' *by Reynolds, is charming hung over a Sheraton buffet. This reproduction is mounted and shellacked and thus needs no glass for protection. Picture by courtesy of F. Denks, Inc.; buffet by Kensington Company; candlesticks by Alice Guynne*

Georgian Elegance is Truly Expressed in Orinoka Draperies of Rich Brocade . . . Guaranteed Colorfast

MOUNT VERNON'S broad lawns roll to the Potomac still, and Monticello crests its "little mountain." . . . In these and many other famous Eighteenth Century houses we have a faithful picture of a romantic and a decorative age. It is not surprising, then, that the Georgian style in architecture has become the most popular in America today!

But the complete beauty of the Georgian or Colonial interior depends on more than paneled walls and classical detail . . . much more. Hangings and upholstery, too, must reflect this spirit of cultured elegance. And Orinoka gives you fabrics in charming harmony. The wide, deep windows of the drawing-room may be curtained with rich brocade which will fall to the floor in stately "organ-pipe" folds. Graceful Queen Anne chairs will take an Elizabethan damask, patterned attractively with birds and branches, or antique velour in a soft, old shade. Casement curtains may be of the sheerest Raylawn gauze.

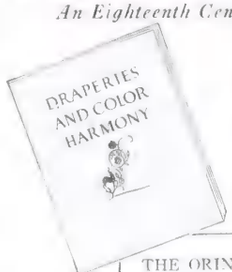
It is reassuring to know, as you plan your decorations, that Orinoka colors are enduring. However subtle or brilliant the tints, they will keep their original depth. Your carefully considered color values will be permanent, for these materials are woven of hand-dyed threads, treated by a special process. They cannot fade. And every purchase of Orinoka Colorfast Fabrics is protected by the guarantee which you will find attached to every bolt. The Orinoka Mills, 183 Madison Avenue, New York City.



An Eighteenth Century Georgian room shown in the 1930 Orinoka booklet

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Hope Harvey, well-known authority on interior decoration, has planned twelve rooms in correct period styles in the 1930 Orinoka booklet. Appropriate materials for hangings and upholstery are reproduced in color. If you would like a copy of the booklet, enclose 20 cents (in coin) with the coupon.

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An Honest-to-Goodness Playroom

(*Continued from page* 241)

equipment may be hung from the edge of the balcony. It should be arranged so that it may be drawn up out of the way when not in use. A basket-ball basket will give them a chance to practise for future championships.

The walls are of sand-finished plaster, the beams and woodwork are of dark oak finish, and the hardware of iron painted scarlet. Instead of curtains, scarlet Venetian blinds are used. They give a warm glow and help keep the businesslike, workshop atmosphere a room of this kind should have. No pictures are shown, no frescoes or stenciled designs. The writer believes that it is the grown-ups in the family who get the greatest pleasure out of most æsthetic effects planned for children. Children's tastes are undeveloped and they tire quickly of the same pictures when these are constantly before them. For that reason the only decoration in this room is of a usable nature. Maps — large, accurate ones with clear type that may be read from the floor — are hung on each side of the large window. The cupboards are painted scarlet and on one the alphabet is lettered with well-designed architectural lettering; on the other the figures from one to ten are painted in yellow.

It must be remembered that a playroom is for as highly specialized use as a kitchen or a laundry, and it must be designed and equipped with a thorough understanding of its purpose. Unfortunately most parents are slow to consider playrooms solely from this point of view and reluctant to give up the idea of having an attractive and perhaps 'cute' room that is charming to look at but not adapted to a child's needs. For this reason it is a good plan to have someone experienced in child training coöperate with the architect in planning the playroom.

PERIOD ROOMS

M. A. LAWSON

PERIOD rooms. How carefully we arrange them, down to the last detail, and good they often are, from the æsthetic point of view, but somehow they do not look quite as convincing as we had expected. Can it be there is some jarring note here? No. But the fact remains that our lovely 'period rooms,' as we make them, are as modern a product, no matter what their period, as blimps or Station WJZ.

The argument will be that they are faithful copies of the rooms of our ancestors. I think not. Faithful copies of the rooms we thought our ancestors had; but we have left out something, something human, natural, which makes the subtle difference between their rooms, in which they lived out their lives, and ours — furnished, yes, and finished, overnight. Growth — growth and suitability. Our rooms are finished too soon, and with too little regard to ourselves.

Yet as long as our miraculous modern age cannot give us anything so intrinsically beautiful, why not have these lovely old things? By all means have them. They are your rightful heritage. But that very word 'heritage' implies the antithesis of 'period.' It makes us a link in a chain, and adding a link to a chain does n't spoil the chain.

Captain Ezra ——, no matter his name, sailing forth in pursuit of Moby Dick, had a good voyage; and he brought home, to mingle with the pine and maple a mahogany card table inlaid with Tudor roses in fine satinwood. And an ivory goddess from China and, perhaps, a pink shell from that white beach on the Gold Coast. He did not think of period rooms. Or incongruity. He put the ivory goddess on the pine desk, because he liked to look at her. And the big shell on the hearthstone. He liked that, too. It reminded him of things — blue seas and white sand, sun on the sails of a ship. It was his; a symbol and a diary.

The stranger standing in that room would not have to be told a great deal about Captain Ezra. It was all there. The hard early years, the long voyages, the growing prosperity. How little that stranger could tell about us or our lives, standing in this room of ours.

So let us get over our fear — assimilate, combine, grow a bit. If things of different centuries are really good, if they are of our own personal choice, they will mingle, in mysterious harmony. Growth — links in a chain.

So let us keep the best of our heritage, choose, sincerely and without fear, the best of our present. Our opportunities are infinite; our responsibility great. Let us try to deserve the gratitude of our descendants, for the preservation of our mutual heritage, and for our good taste in our own time, which is to be their inheritance from us.

Another absorbing novel of the Erie Canal country by the author of "Rome Haul"

THE BIG BARN

by

Walter D. Edmonds

THE scene of this novel is the canal valleys of New York, eighty years ago. Old Ralph Wilder, with his great heft and strength, with his thousands of acres of timber and meadow land and with the mortgages of half of his neighbors in his pocket, is a mighty power throughout the countryside.

He would bring the Erie Canal within reach of his farms, he would hold a stag captive in his back yard, he would build the biggest barn ever seen in the East — and all these things he did. If he could not pass on to his children the strength that was his, at least he could use it to fight their battles. As the big barn is built so is the family undermined by the hostility of two brothers loving the same girl, and the passion which threatens the home.

To tell more of the story is to cheat the reader. It is a striking story of a father and his sons, of domination and young love, of violence tempered by suffering. Again Mr. Edmonds displays that close understanding of country people, that humor, that picturesque grasp of idiom and idiosyncrasy which so distinguished his novel, "Rome Haul."

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A complete Kohler bathroom with fixtures in the Tuscan shade . . . VICEROY *bath with Octachrome four-valve shower,* STANDISH *lavatory with Octachrome combination fitting,* ROCKBOURNE *closet with Conant Hygienic seat.*

No room in the house is more expressive than the bathroom. This truth has always inspired Kohler craftsmen. Kohler baths and lavatories and closets are graceful in form, pleasing in color, flawless in finish. Their masterpiece quality goes straight through, to the inner details of water flow, to all the hidden particulars that mean so much in efficiency, safety, permanence.

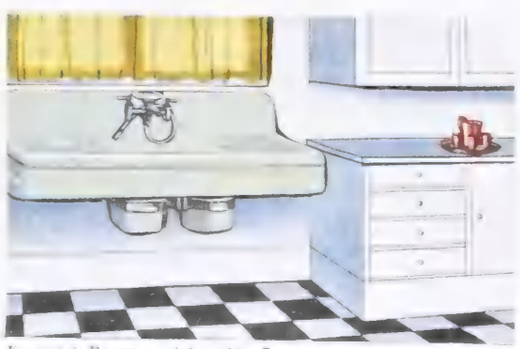
Many of the big advances in fixtures and fittings were made by the Kohler Co. Color in the bathroom was a Kohler development. So were the one-piece built-in bath, the one-piece lavatory, the electric dish-washer sink, the Duostrainer for kitchen sinks, and other innovations of equal importance.

An all-Kohler bathroom . . . without extra expense

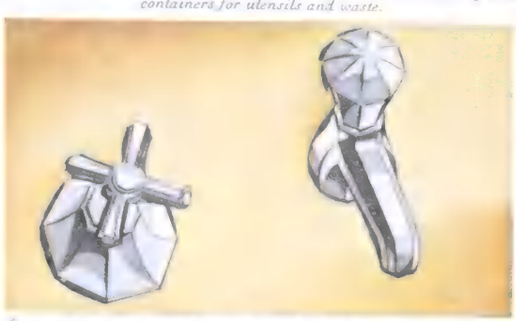
Kohler fixtures, *in color*, with Kohler fittings to complete their beauty and usefulness add little to the price you might have paid for ordinary design and temporary service. Whether you plan a $500 bathroom or a $5000 one, Kohler quality costs the same to own and saves money later on.

You will find Kohler bathroom and kitchen fixtures in the finest new homes you visit. If you plan to build or remodel, a talk with your architect will confirm your high opinion—and your plumbing contractor's figure will show the good sense of an all-Kohler installation. Meanwhile, write for free Booklet B-9, which has a number of attractive groupings and various bright ideas on home plumbing. . . . Kohler Co. *Founded* 1873. Kohler, Wisconsin. *Branches in the principal cities.* Look for the Kohler mark on every fixture and fitting.





Enameled BRISTOL *sink, with Octachrome swing spout mixing faucet and rinsing hose. Equipped with Duostrainer and swing arm containers for utensils and waste.*



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15 Shrubs for the Hedge

(*Continued from page 268*)

in the *Middle Atlantic States*

Foliage is deep green throughout the year, the leaves being oval and slightly pointed. It makes more rapid growth (four to six inches in a season) than some of the other types. A valuable hedge plant, as it will withstand severe shearing.

Buxus sempervirens suffruticosa
[*Truedwarf Box. 6′–12′*]
One of the most handsome plants known to cultivation, and in beauty of form and rich quality of foliage unsurpassed by any other variety of boxwood. Extremely compact, it stands clipping well and may be kept at any desired height. When left unsheared it reaches a height of from ten to twelve feet with an almost equal spread. Slow-growing, with only one or two inches of new growth in a season. The foliage is a deep, very glossy green and retains its fresh appearance throughout the year. This is the variety of boxwood which attained such perfection in our Colonial gardens.

Chamaecyparis obtusa nana
[*Dwarf Hinoki Cypress. 7′–8′*]
A slow-growing, dwarf evergreen that makes an unusually fine hedge of very dense texture. May be kept low by occasional shearing. For a low, close-growing evergreen hedge, unequaled in beauty of form and in fine quality.

Ilex crenata
[*Japanese Holly. 8′–10′*]
This makes an unusual and exceedingly attractive hedge. The foliage is evergreen with very dark, slightly glossy and narrow and somewhat pointed leaves. Flowers not conspicuous, but the round blue-black berries are very decorative. Thrives in sun or partial shade. May be left to follow its natural branching habit of growth or may be sheared to any desired form.

Ligustrum lucidum
[*Glossy Privet. Up to 20′*]
Of spreading growth with handsome evergreen foliage and white flowers in August and September in long clusters. Hardy in the latitude of Philadelphia and southward, it is one of the most desirable of all the privets.

Ligustrum ovalifolium
[*California Privet. 10′–15′*]
One of the most popular of all hedge plants. It is hardy, a vigorous grower, will withstand amazing neglect, will thrive in poor soil, will endure city conditions extremely well, and is practically free from insect pests and diseases. The leaves are a dark glossy green and last well into December. It lacks the quality and refinement of many of our other shrubs, but may be used successfully where other shrubs would fail to thrive. It will stand very close shearing and may be kept at any desired height. If left unclipped it will eventually reach a height of twelve to fifteen feet. When closely sheared it never blooms. The flowers are a yellowish white in color and have a strong and very unpleasant odor.

Rosa rugosa
[*Rugosa Rose. 6′–10′*]
A hardy species particularly well adapted for wind-swept areas and seashore. The leaves are rough and leathery and make a fairly dense screen. There are numerous varieties bearing white, pink, deep rose, and yellow flowers, both single and double in form. The large, brilliant red fruits are very decorative and last well into the winter. Not troubled by any of the usual rose pests.

Taxus baccata repandens
[*Spreading English Yew. 2½′–3′*]
As a dwarf evergreen hedge it is very choice. Needle-like foliage of a good clear green.

Taxus cuspidata
[*Japanese Yew. 14′–15′*]
Slow-growing and tolerant of partial shade, it endures city conditions well and makes a fine evergreen hedge. Upright and rather bushy in habit of growth, with clear, rich green foliage. In the autumn its bright red berries which are borne in profusion on mature plants are pleasantly contrasted against the deep green of the leaves.

Viburnum opulus nanum
[*European Cranberrybush. 12″–15″*]
An unusual shrub particularly well adapted for a low hedge, as it seldom reaches a height of more than fifteen inches. Of compact, dense growth, not requiring shearing. It never flowers. The leaves are rather large, somewhat coarse, and turn a brilliant scarlet in the autumn.

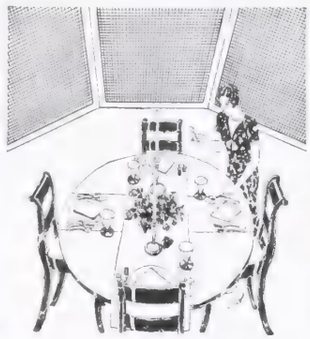
in the *Northeastern States*

yet impassable as a barrier. Any soil, except in shade. Very easy to grow, yet it is the principal home of all scale insects and must have heavy sprays of oil or lime sulphur every winter.

Deutzia lemoinei
[*Lemoine Deutzia. 3′–6′*]
Making a wall of white in May, similar to Vanhoutte spirea but of more erect spray. It is the best deutzia for planting in rows and outranks the dwarf mockoranges or honeysuckles. Must have sun, otherwise no special requirements. Not expensive, as cuttings take root readily.

Euonymus radicans
[*Wintercreeper*]
Although a clinging vine, it will grow as a shrub or may be attached to a wire fence or stone or stucco wall, which it will soon conceal. Truly evergreen (*Continued on page 296*)

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How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG

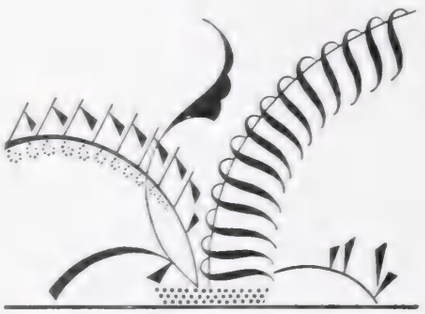
MORE ABOUT THE PERENNIAL GARDEN

Last month I mentioned fall work in the perennial garden, and gave some advice about soil preparation. Sometimes we cannot afford this expensive *de luxe* method, in which case this procedure may be followed. First take out all the phlox which show some remnants of color. Discard the undesirable, and place the rest on the grass in the shade until you have lifted the iris, previously marked as to color. This will leave some holes in the garden. New soil and bone meal may be introduced, and the remaining plants thinned and tidied. Now you are ready for the artistic part. Reset only such peonies as must be moved to secure a balanced distribution, putting the large clumps into their permanent places and watering at once. Divide the iris to from one to three eyes, breaking off the oldest corms and trimming both tops and feeding roots. Plant very shallow. There will be much surplus. Distribute in clumps of from five to ten, the plants eight inches apart. Phlox may be chopped or pulled apart to one eye (if very choice) or to clumps of about five eyes. Group this in balanced masses of from five to twelve plants, fifteen inches apart. You now have the nucleus of a well-balanced flower plan and may add such flowers as will round out your list for succession, using your favorite color scheme and improvising delectable combinations. Whether working out of doors or on paper the process of making a perennial plan is the same. Next month I shall discuss the interplanting of bulbs.

FALL PLANTING OF PERENNIALS

A word of warning about the fall planting of perennials. If the weather is very hot, delay the work well into October, or the new plants may spoil in transportation and the others die after moving. Growing weather is cool and moist. Do not wait until the ground freezes at night, however.

• • • Do not, if possible, move fall-blooming plants in the fall, unless with a large ball of earth. Asters divided then often die, and it is just about fatal to transplant [illegible] chrysanthemums. [illegible] in the spring.



PLANT MATERIAL *referred to in the text can for the most part be obtained from the nurseries whose advertisements appear on these pages. For sources of those plants not generally carried write to the Readers' Service Department, House Beautiful, 8 Arlington Street, Boston, and enclose a stamped self-addressed envelope.*

time for moving Oriental poppies, peonies, and plants which start early in spring. It is safest to move now such tough individuals as Hemerocallis, Hostas, Siberian iris, Veronicas, leaving the more delicate soft-stemmed plants like Arabis until spring.

• • • Soon one may pot hyacinths for Christmas bloom, allowing ten weeks in the dark and about three more after bringing into the light. Growth may be hastened by watering with fairly hot water.

• • • Narcissus, the growers tell us, must be planted as soon as received, but tulips must not go in too early or they will start to grow. Of a quantity of *Leucoium vernum* (spring snowflake), some which were planted shallow and not mulched grew three inches in September, then winterkilled, while others of the same lot, planted six inches deep and mulched heavily with peat moss, came through perfectly.

MAKE NOTES NOW OF AUTUMN COLOR

Now we should take notes of the best color effects of early autumn for future planting. First to turn are the swamp red maples. They glow from the swamps like torches of flame. The leaves quickly fall, however, so that next time we pass that way we see but their leafless twigs.

A small tree (20′) often planted for its brilliant red foliage is the Amur maple (*Acer ginnala*). It is much more hardy than the Japanese variety.

When I see the flushed pink of the winged *Euonymus alatus* I resolve never to omit it from any of my plantings. It should have room to develop as a shapely shrub (10′), but there is a new dwarf variety (*E. alatus compacta*).

I adore the pink pendent fruits of the *Euonymus americanus*, a slender shrub (8′) which often is unobserved in the earlier part of the season, until suddenly the fruits appear.

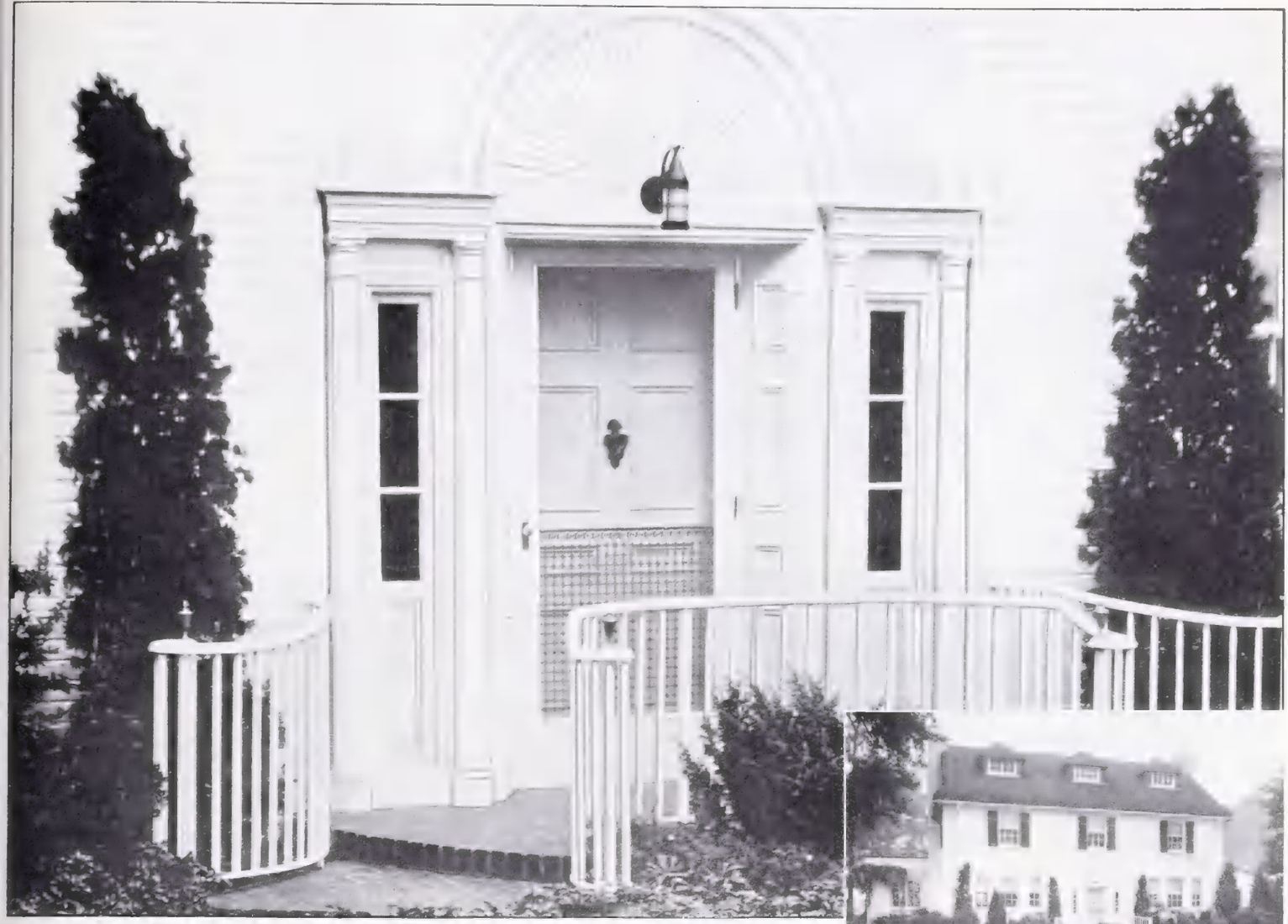
• • • Another conspicuously beautiful fruit, hanging in large transparent glowing clusters in the autumn sunshine, is that of the European cranberrybush, *Viburnum opulus* (10′), none the less to be admired because it makes excellent jelly.

Another early fruit is that of the snowberry (Symphoricarpos), contrasting delightfully with the heavy clusters of the black-fruited privet which is often covered with a soft gray bloom.

A shrub not used enough is the jetbead, *Rhodotypos kerrioides* (6′), delightful for cutting, with graceful sprays and white flowers, followed by glossy black fruits, as its name implies.

STANDARD SHRUBS FOR THE FLOWER GARDEN

It is interesting to find how many lovely standard trees and shrubs are now available for use inside the flower garden. I have in mind a North Shore garden famous for its four laburnum trees. *L. vulgare*, rightly called goldenchain. Their racemes fairly drip gold. Wisteria, *if they bloom*, make the loveliest of garden pictures. I have planted many, but the only ones which bloomed from the start cost fifteen dollars each. Now I find listed standard rose-acacias (*Robinia hispida*), which seem as lovely as wisterias, and blossom freely, though a bit later. Standard *pink* hawthorns are a bit hard to find, though Paul double scarlet (*Continued on page* 292)



ENTRANCE TO THE HOME *of Judge William E. Hirt, at Erie, Penn. Brick as well as wood homes are made more beautiful by painting with Outside Barreled Sunlight.*

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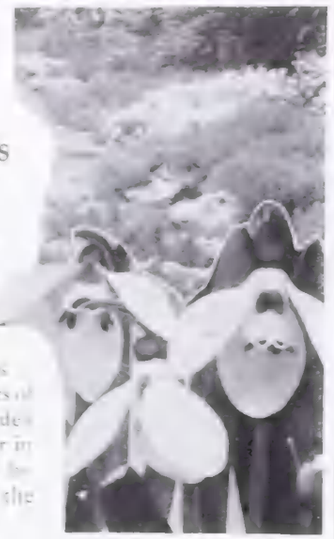
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	per Doz.	per 100	per 1000
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American Grown Bulbs

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Lilium Regale

Beautiful white trumpets of pure white inside. Slashed golden rays on throat, stained dark red on outside.

Selected Bulbs

6 to 7 inches circumference
$4.50 per Doz.; $25 per 100

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Northern Grown Bulbs

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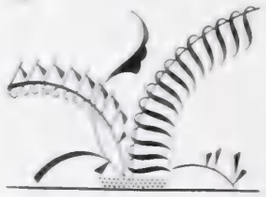
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One of the Largest Growers and Importers of Bulbs for Dooryard or Flower Garden in the United States

How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG



(Continued from page 290)

is fairly common. There are standard lilacs, double pink flowering plum (*Prunus triloba*), snowballs, almonds, hydrangeas. The last, when young, have too heavy heads, but huge old ones flanking a seat are delightful. In tubs one may use standard laurel willow instead of the more tender box and bay, and the possibilities of such things as tree Mayflower verbenas, heliotrope, fuchsias, and rose Geraniums are unlimited. I have even, in a garden made by Danish people, seen tree currants covered with red fruit which hangs on a long time.

MISCELLANEOUS NOTES

Fall plants, like asters and Helenium, need loose spreading stakes, and should not be tightly bunched. Do not be afraid to use a common plant. It can often be most effective in a garden.

• • • As for the fall moving of plants, leave deciduous material until October, when the foliage has ripened. Evergreens had best be moved early, and kept well watered around the roots until the ground freezes. Spray the foliage often, but not when the sun is on it. Taxus is the best risk for fall planting of evergreens. Mulching and protection with cornstalks or pine boughs help to bring them safely through the winter.

Speaking of evergreens reminds me that I find the lovely rhododendron Pink Pearl now advertised as hardy for outdoor planting, at least so in New Jersey. It should be tried, for it is truly lovely, and long mourned as impossible in this country.

FOR AUTUMN COLOR

When selecting flowering crabs for spring bloom, think also of their fruit. Of these *Malus zumi calocarpa* (height 8'–10') has brilliant scarlet fruit one inch in diameter; the well-known Sargent crab (4'–6'), planted where a dwarf variety is desired, has scarlet fruit hanging on until spring; *Malus robusta*, or cherry crab (a larger tree, 15'–30'), in addition to its very early flowers, has dull red fruit; and *Malus dolga* (Hansen's red crab, 12'–15') has fruit which, in addition to being a brilliant red, is also edible.

• • • One could go on indefinitely enlarging upon the beauties of autumn foliage and fruits. One shrub especially worthy of mention is the highbush blueberry, for its foliage, in addition to being a beautiful dull blood-red, hangs on late, long after other foliage has fallen.

Ilex verticillata (winterberry or northern holly) becomes conspicuous for its red berries only after the foliage has fallen. One fact that should be made note of in planting this shrub is that it is dioecious, having staminate and pistillate flowers on different plants, so that not one but several of them must be planted in order to assure a set of fruit.

GARDEN-MAKING STEP BY STEP

BY DOROTHY M-P CLOUD

(Continued from page 247)

from the main bulb from two to four weeks after it has flowered. Bulbs of sufficient size to bloom the following season are replanted where they are to stand. The offsets are planted in a row in an inconspicuous spot and are allowed to remain there for two or three years, at the end of which time they are ready to take their places among the fully grown bulbs in the flower beds.

The depth to plant lilies depends on the individual sizes, a general rule to follow being to plant them to a depth twice the greatest diameter of the bulb.

IT'S NEVER TOO LATE
TO BUILD A LODGE THAT'S UP BEFORE YOU KNOW IT

THIS IS A MESSAGE for the man who has wanted a shooting lodge, or a fishing lodge—and never had time to build.

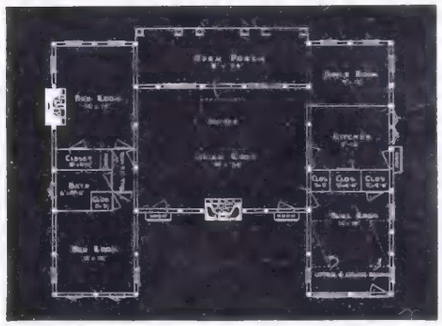
Even now, with the fall sporting season upon us, there is still plenty of time to erect an attractive, comfortable lodge, and use it *this year*. After you've picked a floor-plan, we make your Hodgson House in sections, ship it ready to erect. In a few days it's up, and ready to occupy. You can erect it yourself, or we will send a construction foreman to supervise details.

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one pictured above, or a very elaborate vacation home. Send for booklet J. It gives pictures, plans, prices, and also shows furnishings and lawn and garden equipment—bird houses, dog kennels, arbors, picket fences, poultry-houses, etc. Write to E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass., or 6 East 39th Street, New York City.



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Wayside Gardens

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GARDEN MAKING STEP BY STEP

(*Continued from page* 292)

In addition to the sand which has been recommended for all bulbs, the lilies like to have a small amount of powdered sulphur dusted over them, as a special measure against rot and various other diseases.

Other lilies of the non-stem-rooting group are *Lilium canadense, L. philadelphicum, L. chalcedonicum, L. testaceum,* and *L. superbum.* Those that develop stem roots as well as basal roots are *L. regale, L. auratum, L. henryi, L. hansoni, L. speciosum, L. tigrinum,* and *L. elegans.*

A very favorite combination in gardens is to plant *Lilium candidum* with Delphinium, which in turn may be given an excellent background with evergreens. *L. regale, L. auratum, L. hansoni, L. speciosum,* and others are valuable additions to the garden. Those especially adapted to naturalistic plantings are *L. tigrinum, L. canadense, L. philadelphicum,* and so on.

Convallaria majalis (lily-of-the-valley) is a member of the flower kingdom that few can resist, for its loveliness seems to possess a special charm. On account of its habit of growth, throwing dense leaves and more or less hidden flowers, also because of its spreading tendency, it is not suited to the garden, but should be given a happy home in a bed by itself, either in partial shade or in the sun. The bed should be prepared by spading into it a layer of well-rotted cow manure, and incorporating into the surface foot of soil some leaf mould. Clumps of about six pips each are planted one foot apart each way. In common with other bulbs the beds must be mulched in winter. On account of its ambitious habit of propagating itself by means of underground runners, the plants require to be lifted every three or four years to prevent them from becoming overcrowded. They are then divided and reset as before, discarding any undersized pips.

At the time of working out the planting scheme for the garden it is important to bear in mind the necessity of grouping many bulbs of one variety together. In a large flower garden each group will frequently number from fifty to one hundred bulbs; in this way a handsome planting is obtained which is called for in a garden of large dimensions. In the small garden the clumps should be smaller in proportion, but several bulbs of one variety should form the clump, otherwise the result is very mediocre. The taller bulbs should form the back planting, keeping the lower ones for the foreground.

■ ● ● In the case of naturalizing bulbs, the best way to procure an informal effect is to throw them by the handful on the ground, planting them just where they fall. The outlines of the planting should be very irregular, and usually many of one variety form each clump, as in the more formal outlay. Occasionally a spot will call for only two or three bulbs, as, for example, beside a stone or a step. The bulbs best suited to naturalizing are narcissi, crocuses, grape-hyacinths, snowdrops, Scillas, and glory-of-the-snow, as well as the special varieties of lilies.

Bulb planting offers quite a field for self-expression, the many kinds and colors vying with one another to produce an artistic effect. The following list gives a few of the outstanding varieties:—

BULB	VARIETY	COLOR
Hyacinth	La Grandesse	White
"	Enchantress	Sky blue
"	Queen of the Pinks	Pink
"	Yellow Hammer	Yellow
Narcissus	Olympia	Yellow
"	King Alfred	Yellow
"	Van Waveren's Giant	Yellow
"	Alba Plena Odorata	White
"	Van Sion	Yellow
Tulip (Early Single)	Rising Sun	Golden yellow
" " "	Rose Luisante	Rose-pink
" (Early Double)	Couronne d'Or	Yellow-tinted orange
" " "	Pink Murillo	Soft pink
" (Cottage)	Inglescombe Pink	Buff and salmon
" "	John Ruskin	Apricot-rose
" "	Moonlight	Yellow
" (Darwin)	La Tristesse	Soft lavender
" "	Clara Butt	True pink
" "	Baronne de la Tonnaye	Vivid pink
" (Breeder)	Velvet King	Deep purple
" "	Apricot	Ruddy apricot
" "	Bronze Queen	Bronzy yellow
Gladiolus	America	Pink
"	Niagara	Rich cream
"	Peace	White
" (Primulinus Hybrid)	Alice Tiplady	Orange-saffron
" " "	Dorothy Wheeler	Rose-pink

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100 BLUE GRAPE HYACINTHS 4.00
100 CHIONODOXA (Glory of the Snow) 3.50
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LATER FLOWERING
L. batemanniae. Apricot
L. auratum. Gold-banded
L. tigrinum. Reddish-yellow

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15 Shrubs for the Hedge

(Continued from page 289)

and hardy except in the coldest sections. When clipped it gives the effect of heavy-foliaged box. Bigleaf winter-creeper (*E. radicans vegetus*), with thick round leaves, and glossy winter-creeper (*E. radicans carrierei*), with thin oblong leaves, are the most robust forms. A possible hazard is the euonymus scale.

Kolkwitzia amabilis [5'–8']
Has every good quality, but lacks a common name, though 'Beauty Bush' is being used. Good advertising has made it well known as a specimen. As a hedge it has the form of Vanhoutte spirea, but with pinkish color in a long period of bloom in May. No pests of any sort, and easily grown from cuttings. Its cousin, *Diervilla floribunda*, is taller with larger white flowers, the throat yellow, a refined weigela.

Ligustrum vulgare
[*European Privet*, 10'–15']
The only certainty of this group in central and northern New England, for the ibota and amur varieties are apt to be injured in winter, and the California privet is frequently killed. The leaves are more narrow than other varieties and remain green late into November. One of the most satisfactory plants for a hedge.

Prinsepia sinensis
[*Cherry Prinsepia*, 3'–6']
Combines the values of privet and barberry. It is stiff, stout, thorny, making solid walls as high as any privet. It has no pests, no winter hazard, and will stand any soil. The tiny yellow flowers in May and the small cherries in summer are not important, but it is the first shrub to come into leaf in March, ahead of barberry and currant, and holds a clear green that makes privet seem dull. Now available.

Ribes alpinum
[*Mountain Currant*, 3'–5']
Has the scalloped foliage of English hawthorn and grows readily anywhere under all conditions. Old specimens used as hedge plants have all the values of privet and far more grace, but they must be kept far away from pine trees because of the blister rust.

Rosa hugonis
[*Hugonis Rose*, 3'–6']
Would make a wonderful informal fenlike hedge, or six-foot walls of lacy green, even without its cloud of gold blossoms in May — but it is a sin to clip it overmuch. It requires only sun in any soil, and restraint to any width. For white, try Altai rose (*R. ecae*), *R. spinosissima altaica* or other tall forms of the Scotch rose, as Harison's Yellow or Stanwell Perpetual, or the Korean Rose (*R. koreana*). Many other wild roses have possibilities for informal hedges.

Spiræa vanhouttei
[*Vanhoutte Spirea*, 6'–10']
Not rivaled by any sister species. Common, enduring, and willing, it is the best wall of white in May that can be found. No pests or temperament, and inexpensive. Prune it quite severely and lose the flowers, or allow it to arch in snow-wreath sprays.

Taxus cuspidata nana
[*Dwarf Japanese Yew*]
Of all coniferous evergreens the best for this use in small gardens. For high hedges use the type form (see column one). More expensive than arborvitæ, but a darker green. Will withstand city conditions, endures shade, and is wholly free from pests. It may be clipped severely, and in all formal work is the best substitute for box.

In the *Middle Western States*

Lonicera bella albida
[*White Belle Honeysuckle*, 5' and over]
This makes a splendid large hedge, but cannot very well be trimmed down for a low hedge. Large smooth grayish leaves and small white flowers. It is easily grown, very hardy and rather handsome when well cared for.

Morus alba
[*White Mulberry*, 5' and over]
Although normally a tree, when closely planted and well pruned this makes a good hedge of variable size, from medium to quite high. While most familiar as a tree, if planted closely and carefully pruned, this will make a good hedge which may be maintained at any height desired. Of rather fine texture, with yellowish-green leaves, it grows thick and forms a very solid wall of foliage. Does best if pruned frequently and not fertilized too heavily.

Rhamnus cathartica
[*Common Buckthorn*, 4' and over]
A tall erect thorny shrub which makes an excellent high hedge. It has a fine glossy foliage, and stands trimming well. It must be transplanted carefully, but once established demands little save careful pruning.

Rhamnus frangula
[*Glossy Buckthorn*, 5' and over]
A valuable hedge plant and usually considered more handsome than *R. cathartica*. The leaves are glossy pale green, and the plant neat in appearance. It is an erect-growing shrub at value for tall hedges.

Ribes alpinum
[*Alpine or Mountain Currant*, 3'–6']
One of the best low hedges. It has small, dark green leaves and fine branches and will stand heavy shearing remarkably well. Since it may be kept down to a few inches, it is also useful for edgings. Small in scale, but very handsome.

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15 Shrubs for the Hedge

(Continued from page 296)

Syringa vulgaris

[Common Lilac. 4′ and over]

This familiar shrub is also valuable for a hedge. Planted closely together and well trimmed it makes a splendid large-scale formal hedge, not unlike boxwood in its general effect.

Taxus cuspidata

[Japanese Yew. Up to 15′]

Makes one of the finest of all evergreen hedges, with rich, glossy, very dark green leaves. However, its cost is so great as to preclude its general usage.

Thuja occidentalis

[American Arborvitæ. Up to 20′]

Makes one of the best evergreen hedges. Flat, fernlike, bright green foliage, turning brown. It is easily grown and may be trimmed into any size or shape.

Tsuga canadensis

[Canada Hemlock]

Makes a splendid evergreen hedge. Handsome pendulous bright green foliage and very neat refined habit in winter. It stands clipping well and simulates the yew hedges of England. It requires good moist soil and is very intolerant of wind.

Viburnum opulus nanum

See column 1.

IN *California*

Pittosporum tenuifolium

[Tawhiwhi. 4′–8′]

The small roundish leaf of pale green color makes this excellent hedge material, as do its thrifty upright growth and resistance to disease. It needs good care and clipping or it is apt to look thin and leggy.

Pittosporum eugenioides

[Tarata. 4′–8′]

This shrub or small tree, with a rather large leaf, pointed, slender, of light green color, sometimes makes a fine-looking large hedge, but without good care it is apt to look shabby. It is very hardy and of rapid growth — stands sea air and semi-shade.

Ligustrum nepalense

[Nepal Privet. 4′–8′]

Perhaps the best of the privets for a close-textured hedge of lively green. It has the possibility of being trained, if desired, into a tall hedge, of perhaps seven feet in height and only ten inches in thickness, or any height between four and eight feet.

Euonymus japonicus

[Evergreen Burningbush. Up to 4′]

While the natural growth is spreading, this shrub with handsome, roundish, dark green, glossy leaves may be clipped into a fine hedge — especially valuable for strong structural green.

Myrtus communis

[True Myrtle. Up to 4′]

A shrub known and loved for many centuries and useful for many purposes. The type form and its many varieties are invaluable for hedges, ranging from the low, tiny-leaved edging through several gradations in size of leaf and shades of green, and so on. Leaves rather small, with a pungent odor.

Prunus ilicifolia

[Hollyleaf Cherry. Up to 4′]

A very handsome native shrub with small, glossy, hollylike leaves, making a beautiful compact hedge, either clipped or unclipped; not very fast growing, but worth waiting for.

Pyracantha yunnanensis

[Firethorn. Up to 4′]

This is to my mind the handsomest of the evergreen hawthorns, with glossy, dark green foliage, and bright red berries in splendid contrast. It is a very vigorous grower, and clips well.

Ligustrum henryii

[Henry's Evergreen Privet. Up to 4′]

Small ovate leaves, very dark green and glossy. Makes a good hedge even without clipping, as it has naturally a compact, upright habit of growth.

Psidium cattleianum

[Strawberry Guava. 4′]

Excellent in Southern California for an informal hedge, pruned but not clipped. The red edible fruit adds an interesting touch to the roundish, leathery leaves, slightly russet in [illegible]. All the above shrubs have evergreen foliage.

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The Scrapbook

BOOKLETS FOR THOSE INTERESTED IN BUILDING

HERE is another list of interesting booklets to add to your scrapbook of useful information. This month the list includes a variety of subjects appropriate to the main topic of the issue, — Fall Building, — and even if you have not as yet made definite plans to build, now is the time to collect this information for future use. Next month being devoted to Fall Decorating, we are compiling for your benefit a valuable list of booklets on various phases of decoration.

Unless otherwise noted, these booklets are sent free, and all that is necessary to obtain any of them is to fill in the coupon below, giving the number or numbers as listed. ***If a charge is indicated, send stamps for the required amount.***

In addition to this service we are always glad to answer special inquiries relating to *building, decorating, or gardening*, and hope that many of our readers who wish advice on these subjects will not hesitate to call on us. We also welcome queries about articles or illustrations published in the *House Beautiful* about which our readers may care to get more detailed information.

1. ***The Man Who Played Maid:*** This is a story written by a man. The truth of what he has written can be verified by any husband who has attempted to help his wife with the housework. It adequately proves that if men had to take care of their own homes they would insist upon having every modern convenience. The booklet tells of the advantages and convenience of a built-in incinerator. *The Kernerator Company*

2. ***House Comfort That Pays for Itself:*** Just as it is true that an extra blanket on your bed on a cold winter night will keep you warm, so too will a blanket that is built in around your house. This booklet describes the material that 'tucks in' between all the outside walls and also over the second floor ceiling, while the house is under construction. In addition to the assurance of a substantial saving in fuel and more comfort in the winter, it also means that your house can be cooler during the summer. *Wood Conversion Company*

3. ***The Bricks of Old Virginia:*** At some time or another during the course of discussion, every house is planned with brick walls. This piece of literature, written by an architect, has been reprinted from an architectural magazine. The romance of these old bricks all made by hand today, just as they were when Thomas Jefferson used them with such effect, is both well described and attractively illustrated. *Old Virginia Brick Company*

4. ***Standard Plumbing Fixtures for the Home:*** Just think of planning a house without spending hours talking about the plumbing fixtures — how many bathrooms there will be, where the lavatory should be, and what kind of a kitchen sink to have. There is also the question of what color each fixture or group of fixtures shall be. Answers to all these problems pertaining to plumbing fixtures and arrangements are contained in this book. *Standard Sanitary Manufacturing Company*

5. ***Robertson Tile Designed for the Exhibition of Art in Industry:*** Probably no other material going into home construction has the wide scope of beauty and design of tiles as they have recently been developed. This booklet pictures some of the homes designed by the leading architects and shown in the Metropolitan Museum of Art for the Art in Industry exhibit last year. The ideas are those that are applicable, even though modified, to almost every home, and because of their scope the possibility for individual expression is practically unlimited. *Robertson Art Tile Company*

6. ***A Modern House Warming:*** Of course you will ponder over the problem of heating, for no house is more livable than its heating plant is efficient. This booklet discusses the advantages and disadvantages of each particular system of heating. It is the kind of discussion that is readily understood and sure to prove applicable to your own particular problem. *United States Radiator Corporation*

7. ***Mosaic Tiles in Color:*** For some reason a great many people immediately think of kitchens or bathrooms when the subject of tiles is brought up. That tiles can bring an added beauty into many other rooms has been well proved in large and expensive homes, yet those same beauties and same tiles may be incorporated in the average house at a most reasonable cost. Illustrations in color show some of the effects that may be obtained in living-rooms, mantels, and halls as well as the usual bathrooms and kitchens. *Mosaic Tile Company*

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9. ***Ambler Asbestos Shingles:*** What kind of a roof? Before you've gone very far someone will surely ask that question. Perhaps because available words describing the various kinds of material would be confusing, this manufacturer has illustrated the type of roof most becoming to different types of houses. The staggered, blends, regulars, and random widths are all shown. *Ambler Asbestos Shingle and Sheathing Company*

10. ***The Vital Element:*** Your house as you plan it should be one that no little inconveniences will creep into within four or five years. By taking a lesson from the experience gained by various manufacturers of the oldest of commercial metals, — wrought iron, — you can learn the advantages of having wrought-iron pipes included in your specifications and installed in your house. *A. M. Byers Company*

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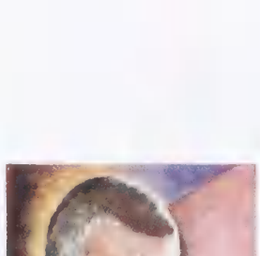
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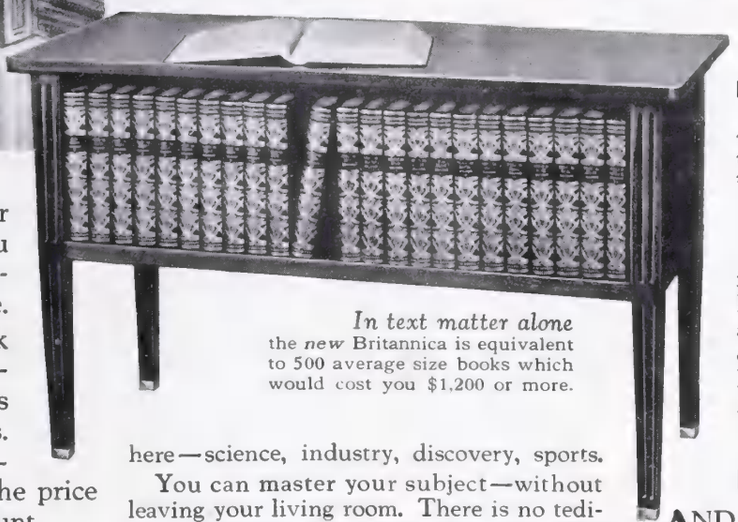


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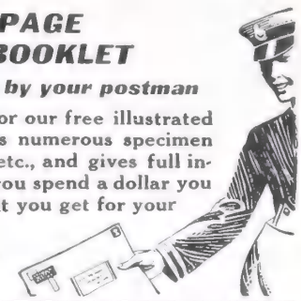
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Window Shopping



Mary Jordan Lee will show you on this page each month the list of the new things found in the shops

We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

WHAT is growing in your garden now? The last of the summer and the first of fall often bring the nicest bloom of the year, and whatever it is, it will be doubly handsome if arranged in the mercury-glass flower holder in Figure 1. This isn't a vase beautiful in itself, because it's like a plain piece of mirror, dependent almost entirely on the surroundings which it complements. But fill it with flowers, place it well, and you can imagine nothing lovelier. It is $4\frac{1}{2}$" high and $4\frac{1}{4}$" in diameter at the top.



FIG. 1

The price is but $2.00, postpaid. I suspect that a pair of these would make good ice containers for the mantelpiece during the months when cut flowers are rare and expensive, or they would make a few of those same cut flowers appear to excellent advantage. I hear some means of regret that the old mirror glass has been copied so successfully, but I myself cannot but be glad that now it is within the reach of all who desire it. — The Mary Chilwell Studio, 18 *Clinton Street, Brooklyn, New York.*

ALTHOUGH the stars for ship models are far from distant, it is equally being supplanted by the more enthusiastic sea craft model-maker's keeping actual the [illegible] photographs in this issue of *House Beautiful* this wide- [illegible] I am sure [illegible] delighted to [illegible] as well as many [illegible] may be obtained [illegible]

ABOUT the tablecloth in Figure 2 there is that character of combined naïveté and sophistication one often finds in the work of European peasant needlewomen. It doesn't look at all, does it, like a cloth that comes "stamped and hemstitched, ready to work." For the person who has a lot of time, and who finds cross-stitch amusing and easy on the eyes, this is quite a find. The linen is a heavy quality and creamy in color; the pattern is very clearly marked, so that a child could follow it; a chart for working is furnished; the cotton for working is sunfast. In this cloth the predominating color is blue, rather dark, while a deep rose is used to accent the bands and border. These two colors not only follow the tradition of the Italian design, but they stand washing as long as the cloth itself lasts, and furthermore furnish a good background for pottery and glass. You may, of course, use any other colors that you choose, as, for example, green and yellow. The



FIG. 2

50" square cloth, stamped, with cotton, needles, and so on, costs $9.50, postpaid. The oblong cloth, 54" x 67", with all materials, ready to begin, is $10 as pictured. — T. E. Durrant, 28 *West 40th Street, N. Y. C.*

JUST seagoing enough to please the average boy or man is the clock in Figure 3, made like a steering wheel. Since a good timepiece is very necessary to the scheduled life of school or college, this is an ideal gift suggestion. As a matter of record, any man, whether he's just learned to tell time, is living in a whirl of conferences, or has little to do but watch a minute hand, would like it for his own special room or office. It is made of heavy brass and will double handily as a paper weight. The works are standard so you can be sure of excellent service. The clock stands 6" tall and has a base $3\frac{3}{8}$" in circumference. To set the hands or wind, you have merely to turn the

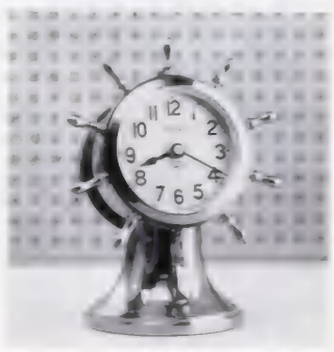


FIG. 3

wheel on the face of the clock. Express prepaid, the price is $22.00. Considering the great difficulty of picking up suitable presents for gentlemen, this seems to me a really gratifying find. — Bonwit's, Inc., *386 Madison Avenue, N. Y. C.*

THE lighting fixtures that happen to "come with" apartments and houses are rarely distinguished, and sometimes they're downright ugly, but it is n't always worth while to change them. Sometimes, however, you can cover them up. The Japanese "Bon Bori," or lantern, in Figure 4 is 60" high, 7" wide, and stands out from the wall 5", so that it will conceal a fixture of average size and act as a shade as well. It is made of cedar and is covered with a fine quality of Japanese rice paper in white with a scroll design. The frame comes in either the light natural cedar wood, stained dark, or in a red or black lacquer. Although these lanterns have a decided Oriental flavor, they fit surprisingly well into rooms of varying character. They suggest themselves especially, of course, for use

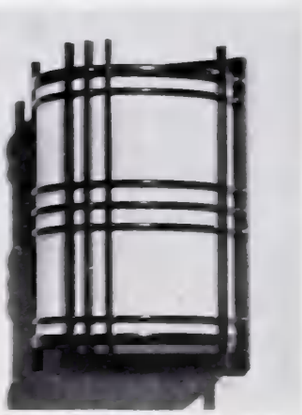


FIG. 4

in a hall, where a pair might be hung, one on either side of a mirror. There is, of course, a frame that fits against the wall, and in this, at the top, are two nicks by means of which ordinary thumb tacks will hold the whole securely, as it is extremely light. The price is $5.50 each, postpaid. A larger size, 1" bigger in every dimension, costs $7.50, postpaid. — Bloch & Lichtenstein, Inc., *120 Fifth Avenue, N. Y. C.*

THE lasting, always mellowing beauties of needlepoint are without argument most flattering to your English dining-room chairs, whether or not they are veritably of the eighteenth century. But needlepoint requires either limitless time or a nearly limitless pocketbook. Not an imitation, but, let us say, a substitute, is the lovely piece of hand-blocked linen in Figure 5, copied from a fine

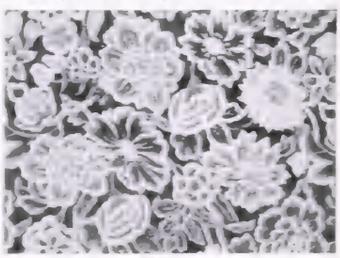


FIG. 5

Pleasing Comfort for Your Fireside

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Window Shopping



piece of needlework dated about 1850. It is exceptionally heavy, and the colors — tan, blue, yellow, rose-red, and green on an *aubergine* background — have a depth not usually found in a printed fabric. This comes 50" wide; actually the design is but 48" wide when you subtract the selvage, and therefore you can cover four side chairs of standard size with one yard, which costs $12.00, postpaid. You may also purchase pieces 18" x 25" for $3.00 each, postpaid. — RUTH CAMPBELL BIGELOW, *20 East 60th Street, N. Y. C.*

IN taking the picture of this *Amarosa* bedspread (Figure 6) I have tried to show you how attractive it is when in use. Although it is made of fine sunfast gingham, it looks grand enough for a duchess. The two appliquéd bands of *trapunto*, or Italian quilting, the pipings and the scalloped bindings in contrasting or self color, all contribute to its great distinction. Since it is made to order, you may choose the colors you wish, but the peach with green pipings and the green with yellow are particularly lovely. In the single-bed size this costs $22.50, and in the double-bed size $27.50. Of cotton tussah, the prices are $26.50 and $31.50. In that most feminine fabric, taffeta, the single-bed size is $65.00, while the double-bed size is $75.00, prepaid. These are long enough to cover the night pillow in the approved manner. When ordering be sure to give the width and length of your bed, and to allow three weeks for delivery. — ELEANOR BEARD, *510 Madison Avenue, N. Y. C.*

THIS is the time of year when we must consider the formal dinner table and its appointments after a summer of more or less casual entertaining. And if we want to add a new and interesting note to our table setting we could not do better than invest in a pair of the

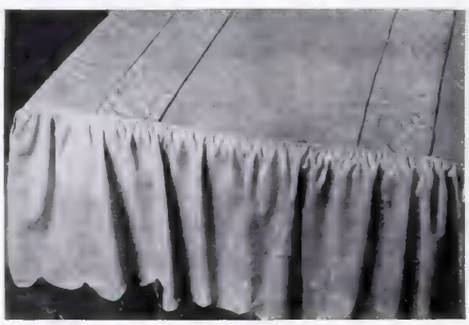


FIG. 6

Antique French Commode



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Distinction



(Right) The AMRAD SONDO Model. A new electric phonograph and radio combination incorporating the latest eight tube AMRAD Screen Grid, Neutrodyne chassis and the new AMRAD Type 249 Dynamic-power speaker. The cabinet is the final word in radio cabinet beauty. It contains two wells for records. Priced at $240.00, less tubes

CELLINI! . . . Pupil of Michelangelo, the pet of Popes and Kings, this swaggering, eccentric, colorful genius of sculpture and design enshrined the haunting loveliness of French and Italian Renaissance in treasures of gold and marble. Francis I lured Cellini to France, and for five vital years his art developed, by Royal command, always more surely the work of inspiration.

Irreplaceable and priceless gems, zealously guarded down the dusty path of the centuries, rekindle for each successive generation, respect, mingled with awe, for his genius . . . . the elfin «Nymph of Fontainebleau», an outstanding treasure of the Louvre . . . . a bronze statue of Perseus, in the Loggia, Florence . . . . rare bronzes of Neptune and Cybele, and other mythical gods in Art Museums of the world.

There was no second Cellini . . . . there is no substitute for Amrad. As an object of art, its rich and beautifully designed cabinets might well have graced a Grand Salon at Fontainebleau, in Cellini's time . . . . its tone and great genius in bringing a million subtle variants of entertainment into your home, place it, as well, among the «immortals».

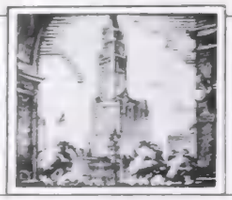


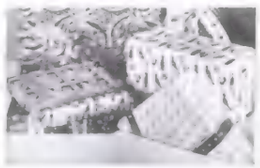
(Left) The AMRAD RONDEAU Model. A magnificent cabinet enlivened with exquisite carved decorations. The set is the latest AMRAD eight tube Screen Grid, Neutrodyne chassis. The new AMRAD Type 249 Dynamic-power speaker is incorporated. Automatic volume control maintains a practically uniform volume. Priced at $150.00, less tubes.

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silver peacocks shown in Figure 7. They have, as you can see, a most aristocratic air which would lend distinction to even the simplest table setting, and, being useful as well as decorative, will carry on their flowing tails salted nuts or bonbons. The larger bird is 10" long, and costs $25.00, the smaller one is 6" long and costs $17.50, both of which prices include packing and shipping charges. — BIGELOW, KENNARD & COMPANY, *511 Washington Street, Boston.*

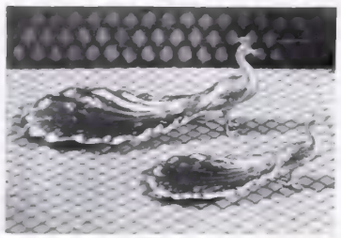


FIG. 7

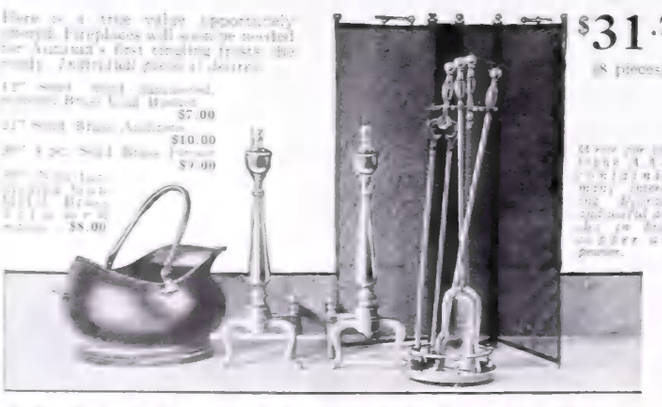
A NEST of tables may, at first glance, seem to you an old story. But in this case the old story has an unexpected ending. You know very well how useful they are to anyone who housekeeps, be it in one room or thirty. And you can see that these tables, Figure 8, have glass tops which can't be harmed by stray drops of liquid and careless ashes. But do you notice that these are built with sort of double trestle legs that are reenforced across the back, so that they are steady as nested tables for some reason never are steady? Furthermore, they are so well put together that they will stand a good bit of constant use without losing this admirable quality. Incidentally they are made of brown-finished mahogany, but the frame at the top is painted with a band of black, which gives it an amazingly realistic effect of being inlaid. You can use these tables with the best antiques, and still they will hold their heads high. The price for the set is $48.00; express will be collected. The largest one is 16" x 22" and stands 22" tall. The middle one is 11½" x 13". The small one is almost square, 10" x 11½". — MISS HIGGS, INC., *21 East 55th Street, N. Y. C.*



FIG. 8

EVERY time of year is grandchild-visiting time, and who wants to be surprised without a high chair? Modern babies eat in the

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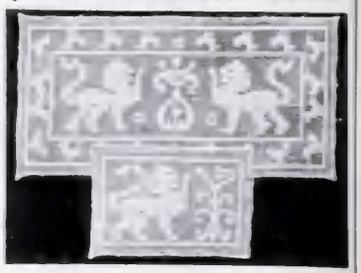
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nursery when they're at home, but when they visit they usually are allowed to distribute their toast and cream of wheat on grandmother's walls and rugs and tablecloths. The high chair in Figure 9 is an excellent thing to have on hand for expected or unexpected royalty. It holds a baby up where he's convenient to reach, and it is constructed in such a way as to be very firm and steady. It's made of maple, though it may be finished in mahogany or walnut. The height of the back is 40", of the seat 23½". The seat is 12" deep and 12" wide at the back, increasing to 13" at the front. The foot rest, so important, is at the correct point. The price is $15.00 crated; express will be collected. — CHILDHOOD, INC., *215 East 57th Street, N. Y. C.*



FIG. 9

UNLESS a child is favored with affluent godparents who provide him with silver mugs and porringers, he would be grateful indeed for this very lovely pewter set (Figure 10) which includes a plate as well as the usual mug and porringer. The pieces are particularly well shaped and the mug has the firm base all too often lacking in children's cups, which helps to reduce the frequency of lacteous inundations. This pewter contains no lead and, like the best of the old pewter, has a rich glow which lasts indefinitely with very little care. The plate is 7" in diameter and costs $3.65; the porringer is 5" and costs $5.25, and the mug, 3" in height, costs $4.20. The complete set is $12.60, all prices including postage. — OLD COLONY PEWTER MAKERS, *99 Mount Vernon Street, Boston.*



FIG. 10

ANYONE who is lucky enough to be able to go to an up-and-coming church fair does n't need to send to New York for a handy kitchen kit such as you see in Figure 11. But nowadays church fairs are n't quite so plentiful as



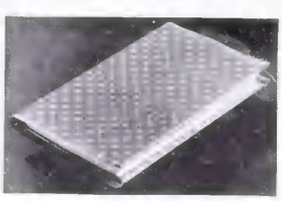
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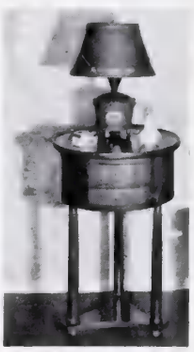


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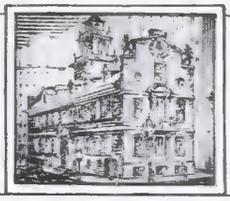
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English Cut-Glass Decanters **$6.50 each**

Separate silver labels **$2.50 each**

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Window Shopping



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18th Century English Hunt Scene

Panel is copy of Museum pattern — size shown for pole screen, chair back, wall-hanging or pillow Design 14″ x 16″ hand-painted in color on 20″ x 22″ Uni canvas. Small section started. With all necessary wools and needle, $15 complete, postpaid. Will adapt design for benches and other uses on request.

$15 Complete Postpaid

BOOKLET ON REQUEST

Lucie Newman, Inc.

685 Madison Avenue New York

they used to be, and perhaps you are looking for this very thing. In this oilcloth holder, neatly backed with gingham, bound with tape and fitted with ivory rings for hanging, are the very things always needed and never to be found in a kitchen. Here is a pencil and pad of paper, a small

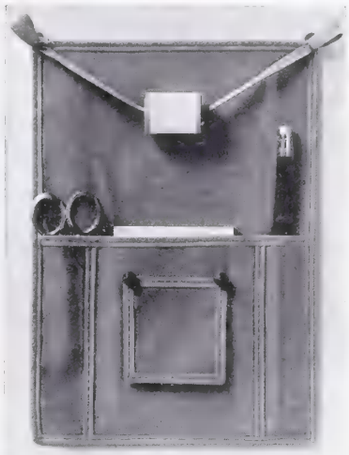


FIG. 11

pair of blunt scissors, a spool of white thread, and a place for needles and pins. This comes in all the plain kitchen colors, and also in the checks, if you prefer. The price is, postpaid, $2.50. — NEW YORK EXCHANGE FOR WOMAN'S WORK, *541 Madison Avenue, N. Y. C.*

WHY is it that satisfactory picture frames are so hard to find — ones that are good-looking in themselves and yet do not distract the attention too much from the pictures they hold? The frame shown in Figure 12 fulfills these two important requirements and in addition is very beautifully made. It is of metal which may be had in either a dull gold, green-gold, or silver finish, with glass corners painted any color one wishes. The one pictured was in dull gold with black corners, which is an effective combination, but the brighter colors are also extremely good-looking. It has a solid sliding back and stand covered with velvet, which also covers the bottom of the frame so that it cannot scratch your best maple or mahogany tables. It comes in the following sizes: $2\frac{1}{2}$″ x $3\frac{1}{2}$″ for $7.00; $3\frac{1}{2}$″ x $4\frac{1}{2}$″, also $7.00, 4″ x 6″, $8.00; 5″ x 7″, also $8.00; and 7″ x 9″, $15.00. All prices include packing and postage. — W. J. GARDNER, *355 Boylston Street, Boston.*

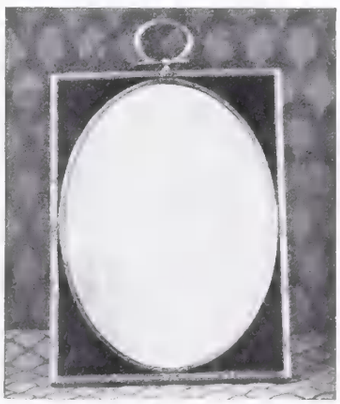


FIG. 12

old vehicles for new!



in the romantic age this colorful mail coach sped from oxford to london. this hand-carved wooden model is black with red, yellow and brown. length 24″ width 5½″ $20.00

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have you our new leaflet?

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The graceful lines and soft sheen of this pewter vase will add much to the beauty of autumn flowers

8″ high

$7.50
post paid

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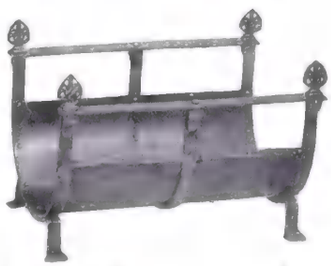
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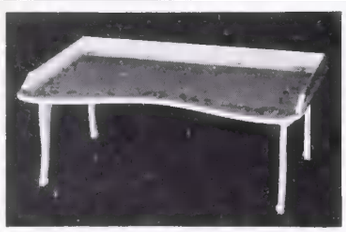
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This Table, as Quaint and Lovely as a Godey Lady
18 × 36, 30 in. high, with three drawers
Dressed in all silk Taffeta, $50.00
In Glazed Chintz, flowered or plain, $29.50
In Calico, Glazed Chintz trimmed, $25.00
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Write us your color scheme and we will send sample and suggestions. *Express collect.*



BREAKFAST IN BED?

DON'T let the whir of modern motion get you. Live leisurely! Live luxuriously! Enjoy Breakfast in bed. Order a tray to match the color of your bedroom, yellow, pink, blue, cream, green or lavender.

PRICE postpaid, including shipping and crating $13.95

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Modern Furniture of Simplicity and Refinement—Made in our own shop and finished to your order
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COLORTONE
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BALL BRASSES
equal best originals in hand-workmanship, detail, design, appearance of age and genuineness of antique color. Make, match, copy or repair anything. Catalog Free.
WM. BALL & SONS
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THE most sophisticated child in the world could n't help being thrilled by the rug in Figure 13, and moreover it does have a sort of knowing simplicity that grown-ups like as well. Although just a German cotton rag rug woven very closely to form a smooth firm surface, this would make an ideal nursery floor covering which would give excellent wear and which could be washed if necessary. It comes in a range of colors and sizes, which makes it adaptable to varying conditions. The background colors are a clear chalk-blue, a gold, a green, and a rust, while the design in every case is in entertaining and clear contrasting colors. The sails, of course, always are white. There are four sizes: 27″ x 54″, which costs $5.04; 3′ x 6′, $11.80; 4′ 6″ x 6′ 6″, $15.89; and 6′ x 9′, $34.50. These prices do not include shipping, which will be by express collect. — R. H. MACY & COMPANY, *34th Street and Broadway, N. Y. C.*

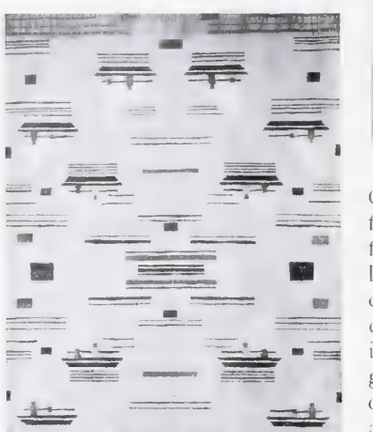


FIG. 13



FIG. 14

GOOD-LOOKING hanging light fixtures are always difficult to find, and, though some sort of lantern is always procurable, seldom does one run across such a quaintly original one as that shown in Figure 14. Besides its obvious good looks it has the advantage of giving out more light than the average lantern, and it may be hung as a side light from a bracket as well as suspended from the ceiling. It is a reproduction of an old lantern, and may be had either in tin, which gives the effect of pewter, in brass, or in copper. The

WE'VE moved. And we're proud as a peacock. So much more space and so many more things . . . Completely furnished rooms scaled to childhood heights. Even mantels for six-year-old elbows. Gossipy dolls and playful toys. Layettes, too, the very last word in royal accoutrement for his infant majesty. But why go on? If we know parents as we do children you're probably already on your way here.

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Send for portfolio No. 21 of children's furniture in authentic antiques and reproductions.



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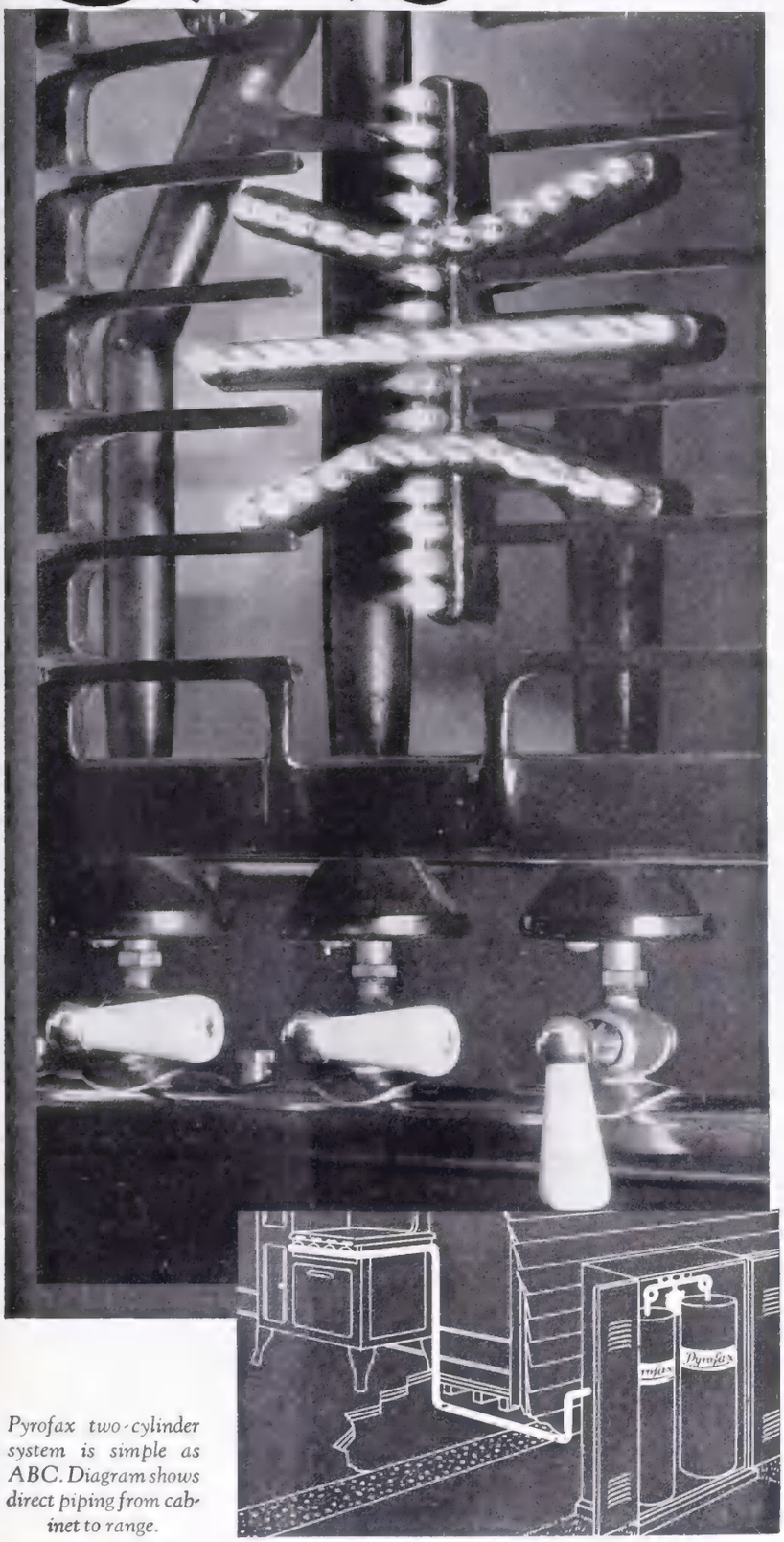


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of solid Maple, beautifully finished
25″ high — 18″ wide — 30″ long
Specially priced at $15.00
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Jewelry - Silver - Pewter
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Here is something we ALL need!
A CURE FOR DOCTORS' BILLS
By Evans Clark
An article you must not miss in the October Atlantic Monthly

GAS real gas for cooking—Pyrofax —no matter where you live



Pyrofax two-cylinder system is simple as ABC. Diagram shows direct piping from cabinet to range.

EVEN if you live ten or twenty—or a hundred miles beyond the end of the city gas mains, you can cook on a real gas range—with Pyrofax. Pyrofax—the old reliable compressed-gas-for-cooking service—is available to *every* home. Complete installation, including gas range, can now actually be had at a price less than that of a good coal or oil stove.

Pyrofax is real gas (obtained from natural gas) and burns with an intensely hot, blue flame. It is brought to your house through a national delivery service as reliable as any public utility gas company in the city.

There is a Pyrofax dealer near you. Go to him, select a modern, up-to-date gas range. Enameled in white or color, with modern oven-heat control, with or without warming oven. He will set it up and install a Pyrofax Gas outfit—two cylinders of Pyrofax Gas, each holding two to three months' supply for the average family. These are housed in a neat cabinet outside your kitchen and connected with regulation piping to your range as shown in the illustration. When one becomes empty you turn a valve which connects the second or reserve cylinder and the Pyrofax man replaces the empty with a full cylinder. This Pyrofax two-cylinder system protects you from ever running out of gas.

Pyrofax is made and delivered by the largest organization of its kind—with more than thirty years' experience in making compressed gases. It has thousands of satisfied users throughout the country. All of them speak highly of Pyrofax. Thousands of voluntary testimonials like the following have been sent in:

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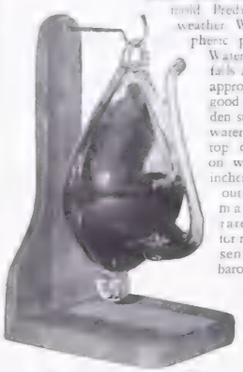
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Price $4.00

Boucher

415 MADISON AVE. AT 48th ST.
NEW YORK CITY

one pictured is 15″ high with a glass 8″ in diameter, and costs $17.50. A smaller size stands 12½″ high with a glass 7″ in diameter, costing $15.00. These prices include electrification and express charges. — I. SACK, *85 Charles Street, Boston.*

FOR the most part to-day's bath towels come in the soft delicate colors that women love and that men frankly dislike. *Bimini* bath towels, Figure 15, have a distinctly virile flavor, for they are thick, fleecy, and plain white, with bold stripes in combinations of dark blue and red, black and orange, and black and green. The set of two 20″ x 42″ towels, two face cloths, and a bath mat, all initialed to order in two colors, costs but $9.50, including postage. The face cloths and the bath mat are further distinguished by the fact that the stripes, instead of occupying their usual places at the edges, cut boldly through the middle. These sets would be seized upon with enthusiasm by any man past the age of five years, I can guarantee, and that does n't mean that women won't be equally pleased with them. — MOSSÉ, INC., *750 Fifth Avenue, N. Y. C.*

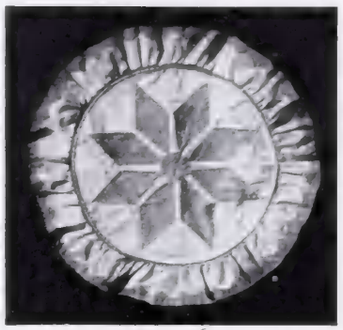


FIG. 16

THIS gay little patchwork stool cover, Figure 16, is made of calico and has a most delightfully old-fashioned look. It would feel especially at home in a bathroom or any simple bedroom and is equipped with tapes to hold it firmly in place. It is excellently made with a padded top and will stand any amount of laundering. It may be ordered in any color you like — the pattern of colored calico being applied to a back-



FIG. 15



Japanese lacquer finger bowls and plates of red and gold. Each set of bowl and plate with different seasonal floral or bird design.

6 sets (bowl and plate) — $30.00

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213 Lexington Ave., (33rd St.), N.Y.C.
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Thirteen-pane Heppelwhite Corner Cupboard
The Cherry-Tree Shop
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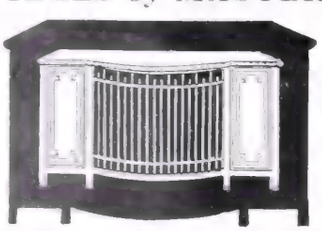
No. HC289 — A picturesque brass log holder around the fireplace that is practical as well as attractive. It rests on four sturdy claw feet and is hand beaten. It measures 13″ high, 16″ side and 13″ deep. *Express collect.* $6.50

Send for catalog H29

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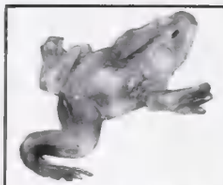


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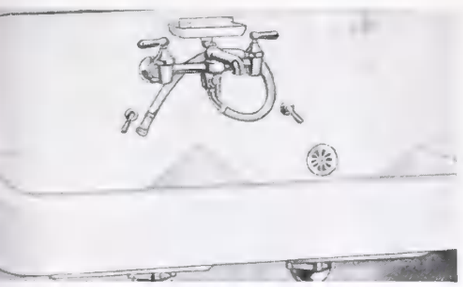


OOFS . . . windows . . . floors . . . heaters . . umbing . . . and so on, and *so on!* What a lp it is to have a few experts among your timate friends when you come to that thrill- g, intricate adventure—building a home.

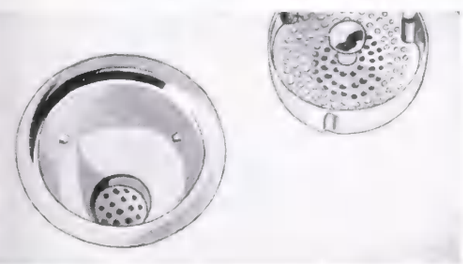
Get an architect off in a quiet corner and ask m a few pointed questions. He'll tell you that uality always pays, that no budget is too small cover good design and good service. He'll ow you that integrity at critical points of nstruction is plain common sense, and a joy rever! It pays, in many ways, to be *right.*

Even to casual callers, the bathroom speaks olumes about your way of living. The true ory of your character and carefulness is told your *facilities for keeping clean.*

Often you find Kohler fixtures and fittings in e homes of architects, real estate men and hers who know more about plumbing than e man on the street. Any one appreciates the e lines and lustrous finish of Kohler ware . . . e restful charm of its soft pastel tones . . . the ar whiteness of Kohler white and the bril- nce of Kohler black. Experts know that the ohler mark means through-and-through fine- ss, that Kohler engineers and workmen put craftsman's pride in their products . . . a pride at blossoms again in your home.



uble-compartment STAFFORD *sink with Dynamic swing spout mixing faucet and Duostrainers.*



ohler *Duostrainer—showing large five-inch drain opening and removable strainer cup.*



A distinctive bathroom, having MAYFAIR *bath and* STOCKTON *lavatory, both with Octachrome fittings—and* ROCKBOURNE *closet.*

Be sure that Kohler quality extends to the metal parts. Weakness here is a trouble breeder, a money waster—and a positive danger. All Kohler fittings are made of tough, rustless brass . . . using heavier, simpler parts . . . obviously more efficient in operation . . . good for many more years of fine service.

In country cottage or big-city apartment, the finest plumbing adds relatively little to the building bill and always *makes money!* Increases property values. Reduces running expenses. Prevents trouble. . . . Besides paying daily dividends of comfort and pride, that careful people simply will not sacrifice.

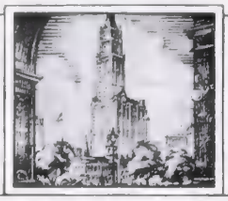
If you plan to build or buy or remodel soon, get the advice of experts on this vital matter. Your own architect and plumber will show you how and why an all-Kohler installation gives maximum service at minimum costs. Meanwhile, write for an interesting new booklet, B-10, which shows the beauty and benefits of modern plumbing, at its best. Write for it now. . . . Kohler Co. *Founded* 1873. Kohler, Wisconsin. Manufacturers of Kohler Electric Plants. . . . *Branches in principal cities.*

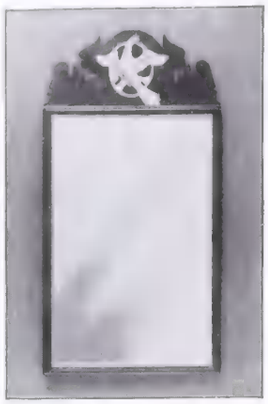
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Window  Shopping



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Send for other mirror illustrations in Mirror Folio M-1

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Arlington, Mass., and 4 Park Sq., Boston

TUCK AWAY TABLE

Top diameter 18″
Open height 20″
Closed, as in cut
Thickness only 5″

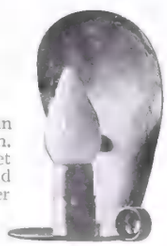


Unfinished $2.75
Painted black or mahogany $3.75
Hand decorated $15.00

Weight, six pounds
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Genuine copy of an early Colonial design. Also in new, or jet black pewter; old English, Mayflower or antique brass.

In plain metal for hand painting. Size 8″ x 5″. Fully electrified.

$6.50 postpaid

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for the football game; countless colors, give three choices. About ■ ■ 60 inches. Price $15.00 postpaid. Also 10 ends.
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ground of unbleached cotton. The centre is 13″ in diameter with a 2½″ ruffle, and the price is $3.25, postpaid. — FARM & GARDEN SHOP, *30 Newbury Street, Boston.*

EVEN if you are determined not to have pictures on the walls in your own rooms, you must supply your children with something to entertain them and stimulate their imaginations. In Figure 17 are copies of water colors that will do just that. There is humor in every line of them — the kind that 's pleasing to the young. Take a magnifying glass and observe the tender expression on Mrs. Elephant and the haughty gait of the tiger. From an artistic standpoint these pictures are amazingly true facsimiles that show the texture of the pigment and brush strokes as do the originals. You would never in the world find anything more attractive at any price, and you should be agreeably surprised when I tell you that they are but $1.25 each, postpaid. The picture itself measures 8½″ x 12″ and the mat is about 12½″ x 18½″. They would be most effective, I believe, framed with a very narrow moulding of either red or black. — WASHINGTON SQUARE BOOKSHOP, *27 West 8th Street, N. Y. C.*



FIG. 18

A VERY easy and satisfactory way to prepare butter for the table is to use a shaper like that one in Figure 18. You simply dip the tool in boiling water for a half minute, draw it lightly over a piece of butter, and drop the resulting pat in a bowl of cold or iced water. It will look much like the more tediously formed butter balls, though oval rather

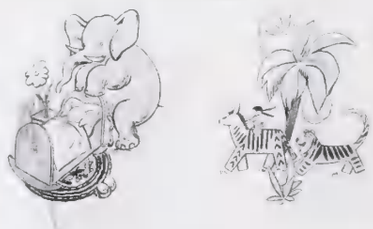
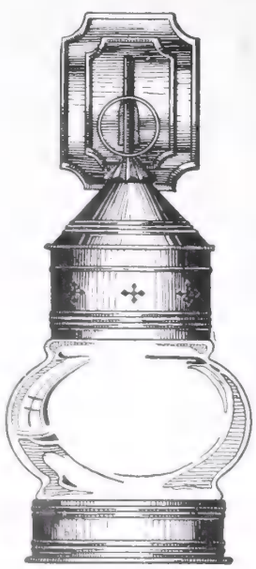


FIG. 17



No. 20002

A Sack Reproduction
Lantern
of extraordinary charm

HERE is a most interesting lantern, handwrought by Sack artisans to conform to every detail of the antique original. It is admirably adapted to both town and country houses of Colonial influence.

Lantern No. 20002 is made in one size, 11½ in. x 5 in. It is available in four finishes: pewter finish tin, antique tin, brass or copper. Supplied with wall bracket or canopy (state choice). Price $17.50, electrified.

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Decorating service for a single room or complete furnishing of the house
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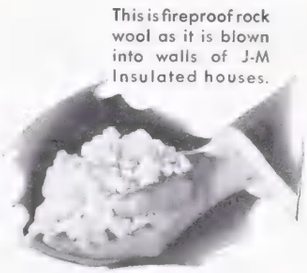
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This is fireproof rock wool as it is blown into walls of J-M Insulated houses.

Large fuel economies and uniform warmth can be insured for the coming winter by having* J-M HOME INSULATION *blown into the walls of your house



J-M HOME INSULATION is air-packed into the walls. All the work is done from outside. The small openings necessary are closed without leaving any trace, but within remains an invisible wall effectively barring the passage of heat and cold.

THERE is still time before winter sets in to make certain that all of your house will be warm, that drafts will be shut out—and that your fuel costs will be cut 20 or 30 percent—or even more.

We wish you could read the letters we have received from home owners who have installed J-M Home Insulation. These letters describe results far beyond those we promised. "With only six out of twenty-three radiators connected I easily kept my home at 73° to 75° during sub-zero weather," writes Dr. C. W. Schultz of Chicago. "I have saved 35% of my previous oil bills," writes Paul Fernald also of Chicago. "Even, unvarying temperature in all rooms." "Upper rooms, formerly unusable in summer, now cool and comfortable." These are but a few quotations from the hundreds of letters we have received from enthusiastic customers.

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The comfort and economy known only in J-M Insulated houses can be brought to your home in a few hours by means of Johns-Manville's new method of installing safe, fireproof J-M Home Insulation. Why not make this winter, which is just around the corner, and all future winters, comfortable for all your family? In summer, too, the J-M Insulated house is far more comfortable since upper rooms are cool even in hottest weather.

In a few hours' time seemingly miraculous results can be accomplished in the house you now occupy, without disturbing you more than would the installation of a few electric outlets. This can be done by the new J-M method under which fireproof rock wool is blown by air under pressure into every nook and cranny of the outer walls of your home.

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Before the successful development of the J-M method of installing home insulation by *blowing*, it had never been possible—at a cost within reason—to fill the empty spaces in the outer walls of houses already built. J-M Home Insulation can also be put into new houses. It is the only efficient, economical means of providing the important *four-inch* barrier to heat and cold, that enfolds your home like a protective blanket against summer heat and winter cold.

New—but Thoroughly Tested

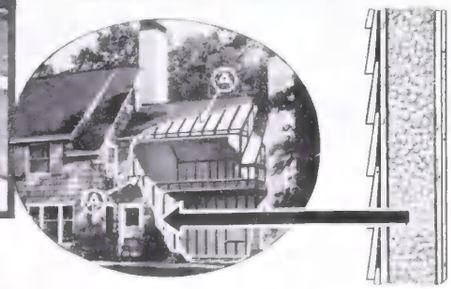
The Johns-Manville method of Home Insulation is new, but it is not untried. It represents the outcome of years of study by Johns-Manville, the world's foremost authority on heat and cold insulations of all types. J-M Home Insulation has been in successful use in scores of homes for several years.

J-M Home Insulation is installed only by specially trained J-M Contractors. Let us furnish you the name of the contractor nearest you. We will also be glad to send you our free book, "The Invisible Home." In its pages is told for the first time in non-technical language the story of a scientific insulation that can be easily installed in the home in which you now live, or in any you may build in the future.



THE HOME of Mrs. Robert O. Law, Kenilworth, Illinois, has been insulated by local J-M Contractors.





BY TAKING up a few boards in attic floors the contractor is able to fill the space between floor-joists with J-M Home Insulation, thus stopping the heavy loss of heat through the roof. In one-story homes, or those having rooms in the attic, the rock wool is blown into the space between the rafters. Above the artist has cut away part of the house (A) and at the right has also drawn a cross section of a wall which shows how J-M Home Insulation fills every inch of empty wall space.

IN THESE LOCALITIES THERE IS A J-M HOME INSULATION CONTRACTOR

Albany, N. Y.	Detroit area	Rockford, Ill.
Anderson, Ind.	Fort Wayne, Ind.	St. Louis, Mo., area
Baltimore area	Grand Rapids, Mich.	St. Paul, Minn.
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Bloomington, Ill.	Kansas City, Mo.	Sioux Falls, So. Dak.
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Buffalo, N. Y.	Metropolitan New York & Long Island	Springfield, Mass.
Ashtabula and Conneaut, Ohio	Milwaukee, Wis.	State of Connecticut
Champaign, Ill.	Minneapolis, Minn.	State of Maine
Chicago area	Muncie, Ind.	State of Rhode I.
Cincinnati, Ohio	New Jersey	Syracuse, N. Y.
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Address.....

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Johns-Manville
HOME INSULATION

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SWINGING BASKET
Chatham, Cape Cod, Massachusetts

than round, and daintily grooved by the serrated edge of the shaper. This is one small way of putting efficiency into the kitchen, a way that would be especially welcome in a large family where rolling up the butter balls takes a half hour every other day. This little gadget measures 6″ long, is chromium-plated steel, and costs just $1.35, postpaid.—HAMMACHER, SCHLEMMER & COMPANY, *145 East 57th Street, N. Y. C.*



FIG. 19

ANY woman with the slightest enthusiasm for embroidery would certainly be keen to try her hand at working out this very lovely design of crewel stitchery (Figure 19), which makes a most decorative wall hanging. The colors are in pastel shades against a background of natural-colored linen. It is 30″ long by 10½″ wide, which is an excellent size for hanging in a narrow wall space. The stamped linen, crewels, and diagram showing stitchery arrangement and placement of colors are $5.00. The completed work made up with sateen lining and loops for hanging is $15.00. Both of these prices include postage.—THE PRISCILLA ASSOCIATES, *24 Walnut Street, Watertown, Massachusetts.*

NOW that cooler days are reminding us that winter is inevitable it is time to think about putting those little extra touches of comfort into the living-room. Take, for example, the ottoman in Figure 20. Placed in front of a big easy-chair it forms a chaise longue of the utmost luxury. There is nothing like being able to stretch out cosily to enjoy a good book. By the fireplace it 's a nice soft stool, and it acts as an extra chair when a room is full of people. This one measures 20″ wide, 25″ long, and stands 16½″ high. The down-filled cushion top has a welted edge and is firmly attached to the stool itself, which is equipped with springs and finished with a 4½″ box-pleated ruffle. The legs, of hardwood, may be finished in maple, walnut, or mahogany. The price of $42.00, express collect,



FIG. 20

79 Chestnut Street — GEBELEIN BOSTON — Foot of Beacon Hill

Silversmiths



The Gebelein shop specializes in the making of fine Sterling Silver Tea and Coffee Services. The design shown above is an original adaptation recalling styles of the late 18th century.



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(Illustrated editorially in an earlier issue of HOUSE BEAUTIFUL)

HANDWROUGHT REPRODUCTIONS



The Sudbury pictured above is an authentic handwrought reproduction of an uncommon old Colonial wall sconce. While particularly recommended for rooms of Colonial influence, the simple charm of its lines makes it adaptable to almost any decorative scheme. The three graduated candles are quite unique.

Carefully fashioned by hand, these fixtures are available in pewter, copper, brass and tin thus assuring a metal in concordance with any color scheme.

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Hand Engraved with EAGLE or SHIP

May be had as shown or with side bracket or ceiling plate.

In brass, copper, or pewter finish.

15½″ high, 7½″ diam. $20.00

14″ high, 6½″ diam. $17.50

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So You're Glad to be HOME?

But *are* they? Alice Beal Parsons' interesting article in the *October Atlantic Monthly* demonstrates convincingly why our returning travelers aren't too happy to see the Statue of Liberty.

HERE IS A CLOTH WALL COVERING THAT IS WASHABLE...



Share the magnificent beauty of this satin damask reproduction with your guests.

The rich, velvety lights and shadows make this Sanitas pattern an ideal background for any downstairs room.

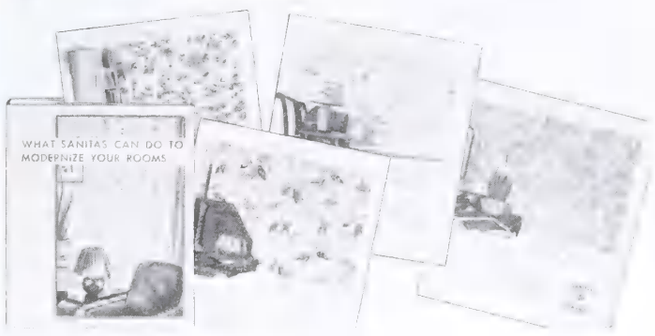
Time will not dull the beauty of this cloth wall covering, nor will dust affect it because the surface of Sanitas is cleanable with a damp cloth.

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includes a choice of many fabrics suitable for either living-room or bedroom use, or covering with your own fabric, of which 2½ yards are required. — JAMES MCCUTCHEON & COMPANY, *Fifth Avenue at 49th Street, N. Y. C.*



FIG. 21

THIS picture does not bring out all the properties I had in mind for it, because I wanted to suggest the beaker vase, Figure 21, not for flowers but for goldfish. Of course, you may use it for flowers — it is particularly lovely for those large waxen sprays that almost everyone uses during the winter flower famine. But it also makes a simply grand aquarium. Filled about three-quarters full with a few pieces of blown glass in the shape of coral and various sea monsters, and a few goldfish, it is a lovely window decoration. The glass itself is so clear and sheer, a pale water-green with bubbles scattered through it. The vases come in various sizes so that you can buy according to the proportions of your room. The smallest, 8″ high, $7.50, is scarcely large enough to use as an aquarium. The 10″ size, $9.50, is right for a small room, while the 14″ and 18″ sizes, at $15.00 and $20.00, are stunning even in larger rooms. These prices include packing; express will be collected. — MRS. WILTBANK, *764 Madison Avenue, N. Y. C.*

WOMEN who like to be comfortable and systematic at home, and who at the same time quite frequently pack up for a week-end or longer, find indispensable a stocking case such as is shown in Figure 22. In your bureau drawer it lies open and flat like a pad and protects its contents from runs and pulls. When you 're packing you roll it up and tuck it in, all ready to make itself at home at the next stop. It measures 23″ x 14″, unfolded, and contains pockets for a dozen pairs of hose. The material is moire, and it is padded just enough to make it soft. Old

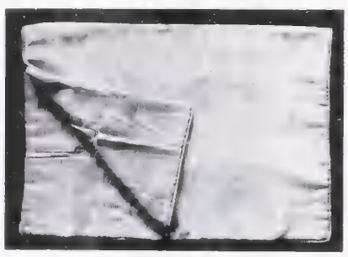


FIG. 22

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a replica of the 15th century well now in the Cluny Museum in Paris. With growing ivy, this interesting bit of the Old World gives distinction to a room of any period. Made of antiqued plaster and hand wrought iron; 23″ high; $12.50, express prepaid.

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A Flyer in Pearls

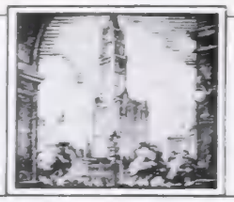
If you're coming home from Europe, and trying to smuggle pearls, watch out not only for 'stool pigeon' stewards, and wary inspectors, but for your fellow travelers. See Anice Terhune's story in the *October Atlantic Monthly*.

Coming October 17 $3.00 at all booksellers

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Alice Van Leer Carrick's account of her antiquing adventures in Spain.

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rose lined with flesh is very feminine and fits into most boudoirs, but blue lined with peach is not less tempting. For real utility taupe lined with rose is a good choice. Special combinations will be made to order. Christmas comes but once a year and it is n't too early to anticipate it now. The price of these stocking cases is $10.00, which includes postage. — JEANNE P. HODGMAN, *680 Madison Avenue, N. Y. C.*



FIG. 23

THE unusual lamp, the lamp that has so few duplicates that they 're well scattered, is hard to find but worth a search. Here in Figure 23, without any hunting, is one that really is out of the ordinary, because it is assembled solely for and by one small shop. The round shade is made from a parchmentized photographic reproduction, in colors, of a Florentine wedding procession of the fifteenth century, which was painted by an unknown artist on the front panel of a bride's dowry chest. This hangs now in the Academy in Florence. You can see in it the interesting costumes of the period and can recognize the Cathedral, which was at that time called Santa Maria del Fiore. The bride in this case was Lisa Nicasoli, whose family still exsits, as does the actual canopy shown in the picture. All the soft old dulled reds, blues, and greens shed a pleasant light, while the bandings and bindings of gilt make an excellent finish. The standard is hand-wrought iron with an antique finish. It carries two bulbs, has a finial top, and measures 25" high. The shade is 12" deep and 12" in diameter and costs $16.50, express prepaid. For the lamp and shade the price is $25.00, express prepaid. — THE LITTLE FOREIGN SHOP, *1015 North Charles Street, Baltimore, Maryland.*

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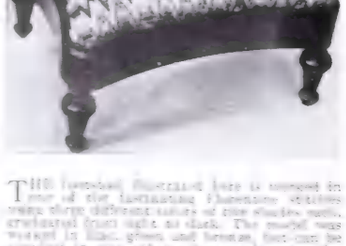
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Q. I am planning an extension to my house, and, as the soil is rocky, do not want to excavate a cellar under it unless this is necessary. Should it be done? I do not need the space.

A. An excavation is not a necessity; you can safely lay the foundations in a trench dug deeper than the frost line or until it strikes rock. The space under the extension can be ventilated and kept dry with an opening in the cellar wall.

✧

Q. My attic windows are very small; will it be difficult to have them replaced with larger ones?

A. Not if your house is of usual construction. Any good builder can do it, and at no great expense. He will add braces around the larger openings, and you should insist on the tight caulking of the joints around the frame. Get advice on the sizes and positions of the windows, for if they are out of proportion or wrongly placed, the effect of the house will be marred.

✧

Q. Having an income of $8000 a year, shall I be safe in buying a $25,000 house, giving a 50 per cent first mortgage?

A. Not unless your living expenses are below the ordinary, for it is considered unsafe for a house to cost more than two and one-half times the income. The annual costs of owning a house will be the interest on the mortgage, the loss of interest on the down payment, taxes, insurance, heat, water, and 2 per cent of the value of the house for repairs — and there may be assessments for paving or other improvements. You will be safe only when these costs are covered by what is left of your income after paying your normal living expenses.

✧

Q. I am having my old gutters and leaders replaced with copper, and like the bright finish. How can I prevent it from turning dark?

A. Remove all traces of oil, and coat it with high-quality spar varnish.

✧

Q. My brother has added a sunroom to a house that he is building, and I asked the builder what a similar room would cost on my house, to take the place of my present open porch. The price he named was far more than what he charged my brother. Why?

A. Because the builder's tools, equipment, and so on, were already at your brother's house, but would have to be moved to yours, which would be an expense. Then, too, your brother's room was built as part of a new house.

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THE prize winning and honorable mention covers, and a selection of the best designs to the number of 140, out of the 1800 submitted in the recent House Beautiful contest, began the customary cross country exhibition tour during September, when they were shown at the House Beautiful offices, 8 Arlington street, Boston, from September 8 to 20.

The itinerary for the next few months will be as follows:

PROVIDENCE, R. I. *Sept. 22-Oct. 1*
School of Design
11 Waterman street

NEW YORK CITY *Oct. 6-11*
Art Center
65 East 56th street

NEW YORK CITY *Oct. 14-21*
Home Making Center
Grand Central Palace

BROOKLYN *Oct. 23-30*
Pratt Institute

PHILADELPHIA *Nov. 3-13*
School of Design
Broad and Master streets

INDIANAPOLIS *Nov. 17-26*
John Herron Art Institute
Pennsylvania and 16th streets

CLEVELAND *Dec. 1-16*
Cleveland School of Art
11,441 Juniper Road

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PERHAPS, like many other persons with vision, you have your eye on a little old farmhouse miles from town, the sort that seems just waiting to be done over. Floors of broad uneven planks, fireplace huge and blackened, beams that are weathered with the years—such treasures will be guarded carefully. They will guide each step of restoration into the atmosphere of another century. Here will be installed all the comforts of present-day living—fixtures, plumbing, locks and hardware that hold to all the traditional beauty of the past but add a perfection of manufacture unknown even to our grandfathers. Sargent Hardware is of great assistance to all who do over an old place sympathetically, as well as to the careful builder of a distinctive modern home.



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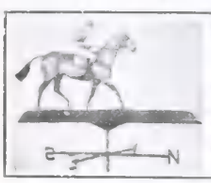
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which demonstrates that the real basis of Chicago's troubles of crime and corruption lies in what he calls the tax racket.

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whereas for you the job would begin with the tearing down of the old porch, and would be complicated by the need for fitting the new room into the old structure. In one case he could tell beforehand what his costs would be, but in the other he could not, and he named a figure that would cover any unforeseen difficulties. His employment by your brother indicates that he is trustworthy why not have him do the work on a basis of his actual costs, plus 10 per cent?

✧

Q. A few months ago the plaster cracked over a mantelpiece in one of my bedrooms; I had it repaired, but now it is cracking again. Is this the fault of the plasterer?

A. Probably not; it is more likely due to unequal settlement. The chimney and the walls are settling at different rates, or one more than the other, and it will be wasted effort to repair the damage until settlement has ended. Mark the tips of the cracks with a pencil to show whether they are lengthening or new ones forming, and do not make repairs until a month or two after cracking has ceased.

✧

Q. In a hard rain, water comes in around some of my windowpanes. I have had the putty renewed, but now it is happening again. How can I stop it?

A. By having your glazier do a good job. The putty around the leaky panes is falling away because it is probably in contact with raw wood, which has absorbed its oil and left it dry and powdery. Before replacing the putty, give the wood a thin coat of paint to close its pores; the new putty will then remain firm. Ordinary putty can be improved by mixing it with white lead, half and half; it will harden more slowly, but be more permanent.

✧

Q. A neighbor of mine tells me that the oil burner on her heater has been running all summer for the hot-water supply, but that the radiators have not been hot. How is this?

A. Because her boiler is not permitted to get any hotter than 180 degrees, which is enough to supply hot water, but not enough to heat the radiators. This system provides hot water cheaply, and, because a mechanism may deteriorate during long periods of idleness, is better for the burner.

✧

Q. We moved into a new house last fall, and while we kept warm, the radiators seemed very slow to heat. Can they be made to heat more quickly? It is a one-pipe steam system.

A. If your system has a very usual fault, yes. When your fire is low, the pipes and radiators are filled with air, which must be driven out before steam can enter the radiators. Commonly, the only vents provided are the air valves on the radiators, which are small for the great volume of air that must be driven out, and are responsible for the delay. You can help matters by having your heating contractor set additional

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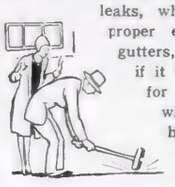
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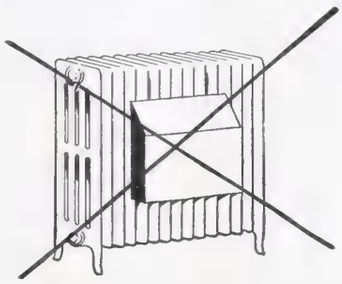


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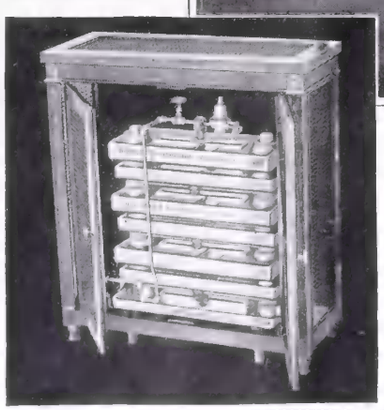


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air valves on the mains in the cellar; these will vent the air from the pipes and leave for the radiator valves the venting of the air from the radiators, which is all that they should be required to do.

✧

Q. I am building an addition, and the contractor wants to use insulating boards instead of ordinary boards for the sheathing. Is this advisable?

A. For stiffness, yes; but there will be little if any gain in insulation, for the $\frac{7}{8}$-inch common boards usually used for sheathing, covered with tight building paper, will have about the same insulating value as $\frac{1}{2}$-inch insulating boards. To be effective, insulating material should be added, not substituted for something else.

✧

Q. My heater is a steam boiler eight years old and has worked well with coal; will it be equally satisfactory with an oil burner?

A. That cannot be determined without an examination, but in all probability it will. You will get all of the heat that you want, but need not look for any great economy. A coal fire is continuously throwing off heat, which under the gentle draft of the chimney moves upward but slowly, and, being in contact with the water surfaces of the boiler for a comparatively long time, is largely absorbed. An oil fire, on the other hand, is either off or on, and when on is intensely hot and in rapid motion. Applied to a boiler intended for coal, it goes through the passages so swiftly that but a portion of its heat is absorbed, the remainder passing up the chimney unused. For economy in oil burning, the passages through the boiler should be sufficiently long to allow time for a good part of the heat to be absorbed, and all of the boiler manufacturers now produce boilers of this design. Economy in the use of fuel is indicated by the relation between the temperature in the chimney and that in the fire box, a low temperature in the chimney showing that most of the heat was absorbed during its passage through the boiler. Be sure to select a burner that has been approved by the National Board of Fire Underwriters, for otherwise your insurance may be invalidated, even in the case of a fire having no connection with the burner.

✧

Q. The paper in my living-room is soiled and should be renewed, but the floor is a fine parquet, which I am afraid might be damaged by the wetting of the old paper during removal. Cannot the new paper be put on over the old?

A. Yes, but it is not advisable. The old paper may not be tight, and will come off when the paste is applied, taking the new with it; it may conceal cracks in the plaster that should be exposed and repaired; breaks and joints in it will show through. Paper hangers have apparatus for loosening the old paper with steam, which obviates the possibility of injury to the floor from water.

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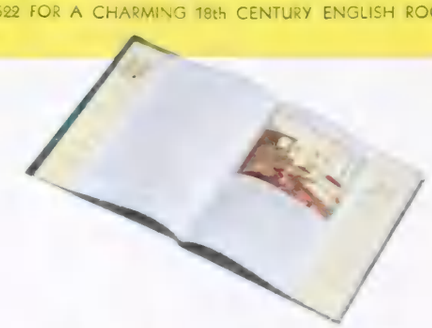


CORNELIA B. FARADAY CHOOSES BIGELOW CLINTON 7522 FOR A CHARMING 18th CENTURY ENGLISH ROOM

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☐ In addition, please send *Decorating Your Home*... an interesting, comprehensive guide with 24 full-color interiors and nearly a hundred helpful sketches... for which I enclose 50¢.

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ANTIQUES

and their USE *in the* HOME

WRITE DIRECTLY TO THE SHOPS *whose names and addresses are given at the end of each item with regard to any object mentioned in this department*

WITH the crystal side lights of a century ago becoming more popular and more expensive each year, it is interesting to know of a shop where one may buy either a genuine

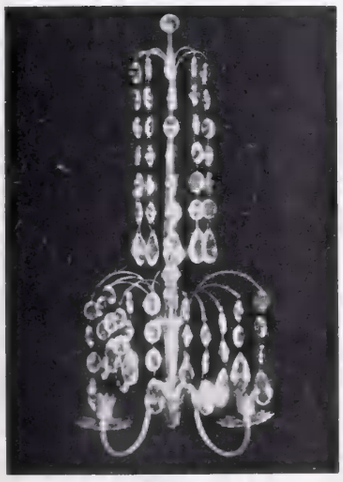


FIG. 1

old fixture or its less costly reproduction, according to the amount one cares to invest. The graceful fixture illustrated is one of four original eighteenth-century lustres imported from Russia by a Boston firm, reproductions of which are made here with new metal and old crystals, also brought from Russia. Of course the old ones speak unmistakably for themselves. But for those of modest purses, the reproductions have proved remarkably satisfactory. As long as the genuine old crystals are obtainable, fixtures made from them may be had at little more than half the cost of the originals. They come from a shop well known for the importation of rare and lovely old things from Russia and the Continent. — OLD RUSSIA, *16 Arlington Street, Boston.*

IF Empire it must be, let us hope that those who follow the style will choose such graceful examples as the little sewing table pictured here. The piece is English, having the lyre ends and acanthus decoration familiar to us through the work of Duncan Phyfe. There is a brass-mounted tray with a delicate little fence composed of a series of pointed arches. A narrow band of brass inlaid about the skirt and two brass stars on the drawer complete the decoration, which is as restrained as it is charming. A yellow silk sewing bag with a band of gold galloon may be a restoration. — FLORIAN PAPP, *684 Lexington Avenue, N. Y. C.*



FIG. 2

IF there is a more delightful place to browse than a shop crowded with old arms and armor and old ship models of all kinds and countries, I do not know of it. I confess to being very ignorant about these things — wherein perhaps lies their fascination for me. Certainly one need not be



FIG. 3





PINE Colonial furniture is a modern vogue. . . . The beautiful finish given to Conant-Ball models enhances the soft texture and grain of specially selected woods.

This quaint, pine-top drop-leaf table with split gate-legs is a choice piece for the unconventional room.

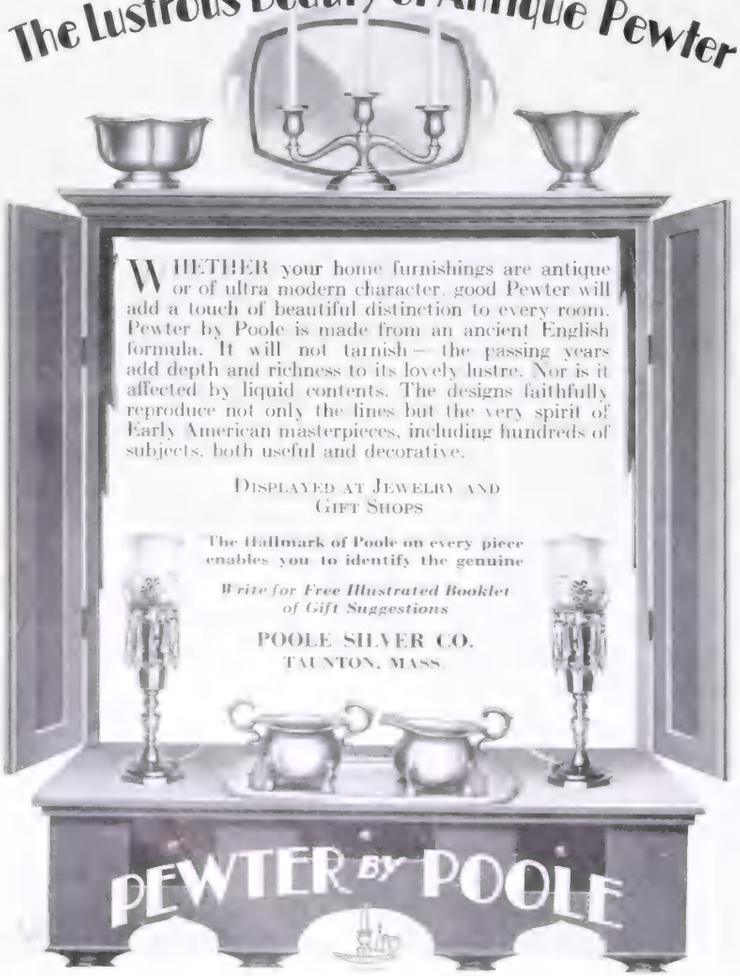
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ANTIQUES



FIG. 5

versed in the intricacies of rigging to feel the stir to the imagination which a group such as the one illustrated rouses. Indeed I warn you that whether you know a frigate from a yawl, if you visit the shop while the collection I saw last week is still there, you will not want to leave it within an hour, or even two. — SUMNER HEALY, *686 Lexington Avenue, N. Y. C.*



FIG. 4

THE knee-hole dressing table rarely occurs in this country, except in a few block-front pieces of Newport origin. In England, however, where the highboy and its attendant lowboy were practically extinct by 1725, their places being taken by low chests of drawers and cabinet dressing tables, one finds a number of these beautiful little relics of the age of walnut. A good many have been imported recently, usually to be used as writing tables, I believe, for which purpose they are admirably suited. The one illustrated is an unusually graceful piece of small size, measuring only 31½" across. Which fact of course recommends it in these days of small apartments. It is a simple form having straight wedge feet and no other decoration than the beautiful grain of the walnut veneer inlaid with veneered bands of contrasting grain. The brasses are the familiar stamped plates of the Queen Anne period and are original. — FRANK NORRIS, *104 East 57th Street, N. Y. C.*

IT is not often that one can walk into a shop and buy antiques as fully pedigreed as though they had been secured directly from the original owners. But it happens sometimes, particularly in Boston. The two lovely old glass finger bowls illustrated are two of a set which belonged for many generations in the Stone family of Weston, Massachusetts, and were bought not long ago from a member of that family. They are of heavy sapphire metal pressed in a panel form known to have been much used at the early Sandwich factory. They may not actually be Sandwich. One dare not commit one's self nowadays. But they are certainly first cousins to it. — F. C. HOWE, *73 Newbury Street, Boston.*



FIG. 6

OLD andirons of good types are becoming increasingly difficult to find. This pair is a particularly desirable one, I think, being of an early style, of generous size and weight, and in quite perfect condition. Wrought andirons in this form are frequently found with iron knobs dating from as early as the late seventeenth century. The brass mounting is of course a later effort at elegance, foreshadowing the all-brass andiron which was so popular from the mid-eighteenth century on. A set of fire irons in the same style is also available, but the andirons may be purchased separately. — WINICK AND SHERMAN, *686 Lexington Avenue, N. Y. C.*

Nancy Cooper



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INTRODUCING in hardware a new interpretation of Old World architectural design—distinctly fitting for the exclusive suite, the restful foyer, the fine town house, country home or manor.

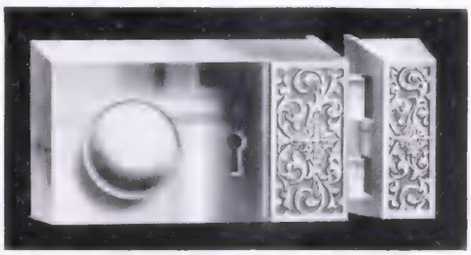
Massive in appearance with a rugged durability further enhanced by delicate arabesque traceries, RUSSWIN Rim-locks—like all RUSSWIN Hardware—are made of the finest metals, brass and bronze ... every one of their component parts are hand-fitted by craftsmen, that their rare beauty and charm shall have a like perfection of workmanship.

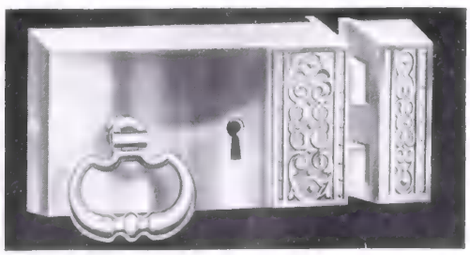
The four designs shown herewith are the latest development of RUSSWIN, which for almost a century has been the pioneer of the "new" in hardware for the home.

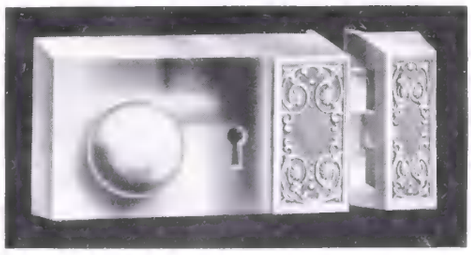
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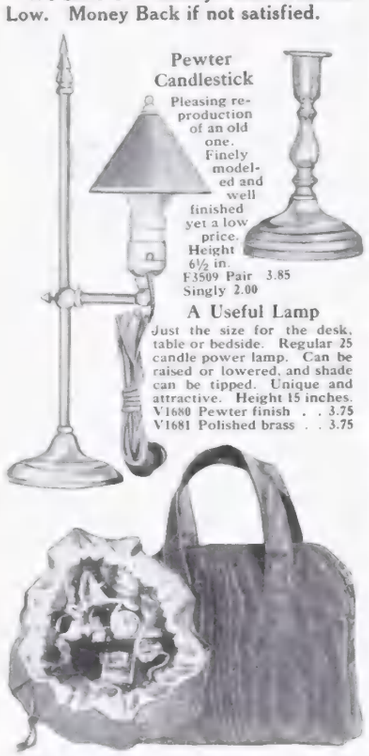
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BOOK & LAMP

The New Interior Decoration, by Dorothy Todd and Raymond Mortimer. New York: Charles Scribner's Sons. 1929. 8½ x 11½. 42 pages, including index. Illustrated. Price $6.00.

THESE two English authors have given us one of the most stimulating books yet written on the subject of modern decoration. As they themselves say in their preface, 'Only when a movement is ended can its history be written,' yet their contention that the decorative style of the twentieth century is full of vigor and promise is well borne out by the examples of modern architecture and decorative art they have chosen to illustrate and discuss. They are chiefly concerned with these arts as developed in England and on the Continent, especially as exemplified in the revolutionary work of Le Corbusier, but the progress of the United States along these lines is also noted. The book contains over twice as many plates as pages of text, but in a book of this sort illustrations are a very vital accessory to the text and greatly add to its interest and understanding.

The Personality of a House, by Emily Post. New York: Funk & Wagnalls Company. 1930. 6½ x 9½. 521 pages, including index. Illustrated. Price $4.00.

WHAT Mrs. Post did for society and social forms in her exhaustive book on etiquette, she now does with equal thoroughness for the home in her latest book, *The Personality of a House.* As the title suggests, the chief emphasis of the book is laid upon the importance of making one's home express one's personality — an idea which in these days is too often lost sight of in the effort to achieve 'period' rooms, or furnishings that happen to be in vogue at the moment. There really seems to be no topic connected with domestic architecture or decoration which is not discussed in this comprehensive volume. Three chapters devoted to the proper use of color in decorating explain this little-understood problem of decorating in an unusually helpful way, and the whole book, though practical and authoritative, is written in a style which is highly entertaining. The choice of illustrations is exceptionally good and the sketches also add much to the value of the text.

Landscaping, the Home Grounds, by Leonidas W. Ramsey. New York: The Macmillan Company. 1930. 5½ x 8¼. 170 pages, including index. Illustrated. Price $2.00.

AS gardening becomes an increasingly popular pastime, more people are coming to realize the importance of applying serious thought to the planning of their house and grounds — the initial and most important step in achieving an attractive place. Haphazard planting can never be successful in its effect, and yet all too seldom is a correct plan laid out to start with — the only intelligent method to use, even though it may take years to complete the work laid out. Mr. Ramsey, who is himself a landscape architect and has recently made a nation-wide survey of the home grounds of America, gives us in this book much practical and suggestive information as to how best to attain successful results under varying conditions. Many plans and photographs are of special value in illustrating the text, which not only discusses the planning of grounds and gardens, but contains a great deal of related information, including a chapter on 'Practical Considerations' which takes up such subjects as grading, walls, garden structures and so forth. For those who cannot afford the services of a landscape architect, this book will prove an invaluable guide.



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The designing staffs of three Grand Rapids factories combined in their research for just the right pieces to comprise this ensemble. Faithfully following the traditions of the originals, each piece is a choice example of the fine art of contemporary cabinet work and upholstery for which Grand Rapids designers and bench workers are so famous.

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TRAVEL

THROUGH *many a land your journey ran,*
And showed the best the world can boast,
Now tell me, traveller, if you can,
The place that pleased you most. HENRY VAN DYKE

These vivid sketches come to us from two round-the-world travelers whose diary will be continued next month.

MADEIRA! I had the feeling I had seen it before — and so I had, in musical comedy. The little white houses, their red roofs covered with trailing, colorful vines, terraced up and up to where the jagged hills stand forth against an azure sky, looked like the stage set for a performance of *Carmen*. And the urchins, pelting us with flowers, running alongside the sleepy bullock carts which slid over the smooth cobblestones worn slippery by the pressure of years of just such travel, vied with the drowsy tinkle of harness and the toot of French horns. As we rode up to the Esplanade for luncheon, we reveled in fields of calla lilies, green banks splashed with the purple of bougainvillea, the yellow and scarlet of morning-glories dripping over dazzling white walls and casting etched black shadows across the twisting streets. Far away in the valleys languid natives tended sugar cane, while the women slowly walked along precipitous paths, with flower baskets filled with waxy camellias, with huge violets, saffron roses, and pure gardenias.

As we rose ever higher, we passed wine cellars, open to the street and tempting the thirsty with glimpses of cool, dusty vaults lined with barrels. In the midst of a market, built around an open tiled court, with fountain and marble Venus catching the sun and casting dancing flecks upon the piles of tropical fruits, we glimpsed native life, quite oblivious of the swarm of tourists which surged outside. Far, far above us, a June blue sky, — and far below, a deep blue sea, — while around us happy natives dreamily lived out the summer's day, stopping to sip their own sweet ruby wine and while away the lazy golden hours.

The English have caught the spirit of the lovely little island, for they have built a hotel, Reids, far out on rocky cliffs, and there they stay amid twisting paths lined with poinsettias, with thick flowering bushes above a walled tennis court, perched high over pounding surf and quiet rock-bound bathing pool. I can think of no more peaceful place in which to pass a few weeks — with perhaps a horseback ride into the high green hills if the quiet palls.

Madeira at sunset is a sight to treasure always: hills darkening to purple, the gaudy, flaming flower and vine hues fading into the green, a jeweled pattern of dancing sparks flung carelessly across the town as the twilight deepens; and we reluctantly catch the last tender to the ship. E. A.



ALGIERS — a drop of France in Africa, red roofs sprawled awkwardly on the hills' steep slope and running down to the water's edge, where, at shadowy anchor, ride the pirate craft of a long-gone day. A white finger pointing skyward — a dome — the flash of a uniform — a hidden face — a man at prayer. There's mystery there, in the shadowy mosques and the darkened doors — and it holds us tight in a vise-like grip.

The Quarter where Arabs live in squalor — stone-paved alleys, sights and smells, sinister age and pathetic youth. A sense of empire pervades all, and we carry away a memory of the golden promise — the color and dash of this African town. K. R.



A STREET *in Marrakech, the second capital of Morocco and the pleasure city of this western empire of Islam, where primitive charm and mystery still dwell*

MOTOR out from Algiers through the Forest of Banheim. The road winds high above hills holding white French villas, steep vineyards, and tiny market gardens in their embrace. The sun glints on red roofs, on the silvery trunks of eucalyptus, on low, olive-green scrub, on the white foam of the Mediterranean pounding two thousand feet below. French children fill your arms with mimosa and narcissus, French cars toot and scuttle around hairpin curves, clinging to the crest of dramatic gorges and placid canyons. The road back to town passes beside the water's edge and gives you glimpses of the new town — sparkling white and pastel villas behind their high walls. No poverty here, as in the native town, but always that hint of inscrutability — of a transition stage between West and East. E. A.

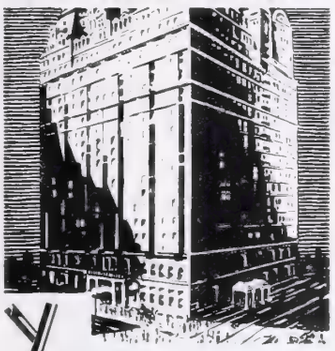
DEBUSSY'S 'Sunken City' made visual: fairy castles with captive princesses languishing in the rock towers overlooking the Mediterranean far below, or those drowsy visions seen in the glowing embers of a wood fire — the Amalfi Drive is all of these. The little towns of Maiori, Amalfi, Postiano, Sorrento, cling to the huge cliffs, their tiny houses mellowed to the shade of the rocks themselves, their dainty peach orchards clinging to what level land there is and reached by stairways cut into the cliffs. Each promontory, surmounted by its ancient castle, guards its own bay. The narrow road twists and winds, and every view of that twenty miles seems more enchanting than the last.

Take luncheon at the Victoria Hotel at Sorrento, hanging, as it does, over a little bay not far from Naples. Order Caruso wine, golden in flavor, and sip it, surrounded by orange trees, marble pottery twined with vines, old crumbling walls on which the sun beams gently. Then drive slowly on, and before leaving Naples go to the Bertolini Palace Hotel — reached by elevator from the street far, far below. While you wait for your thick Italian chocolate and pastries, wander out upon the piazza and look back upon the drive you have just taken. The bay curves before you. There lie Ischia and Capri; there looms Vesuvius; here before you is the city of Naples. Varicolored houses crowding together here in town as they did on the narrow shelves of the little villages just passed. Crowded sidewalks teeming with flower peddlers — little shops with musty bottles — the happy charm of Italy made audible in lilting laugh or strain of music. E. A.



GO to Luxor and sit at sunset on the embankment: a flight of stairs leads down to the water, where houseboats with turbaned servants moving about preparing dinner on deck are anchored beside feluccas — native sailboats with long, warped masts and dark native oarsmen silhouetted against the orange glow. The green Nile slides swiftly, quietly, down past one short, international, luxurious street with its huge Winter Palace and gardens and shops. Across the river rise pink sand hills, a glowing background for palm trees, mud adobe huts, camels, and donkeys. Egyptians are always going somewhere — and are often in a hurry. They sit on the donkey's rump (often two riders belabor him with their heels). If on a camel, they lope along at a tremendous rate. Soon the orange ice and pistache of the early sunset glow deepen into orchids and lavenders, the tropical night falls suddenly, and you leave to don dinner dress and repair to the bar where As-iz, Egypt's most famous bartender, will eagerly serve you with

IN PHILADELPHIA



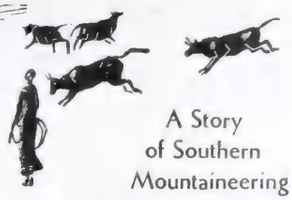
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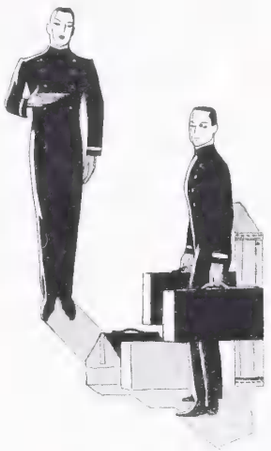
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Quite often it is the result of telephones . . conveniently placed to save steps and time, and to expedite household routine

* * *

People who lead the most interesting and active lives also live most graciously and comfortably. They are always fresh, always zestfully ready for the duties and pleasures that each day holds. Their homes are models of subtle management. In them there is no bustling confusion, no shouting from room to room, no scurrying to and fro. Instead, you will find *telephones*, conveniently located throughout the house, so that one is always near.

Enough telephones are an essential of the well-ordered home. They save many steps and much time. They prevent the little annoyances that destroy pleasant moods. And they get things done on schedule, or as you think of them . . . instructions to the servants . . . an order to a downtown shop . . . a call to a friend in another city.

In many modern homes, intercommunication is an attractive feature. Bell telephone intercommunicating systems let you talk from room to room *within the home* over the same telephones you use for outside calls. No special operator is needed.

Your local Bell Company will gladly help you plan the telephone arrangements for your home. Just call the Business Office.



Much of the charm of a home depends upon the ease with which its members carry on their varied rounds of pleasure and duties. And telephones . . . located at convenient points throughout the house . . . contribute in large measure to this ease and comfort. In the boudoir, the library, the sun parlor . . . wherever people spend much time . . . they form an almost indispensable aid to gracious living.



Many residences have an additional central-office telephone line for servants' use. This facilitates household business, and leaves one line always free for the family.



And don't neglect the basement. Telephones in the laundry, game room, tool room or den will add tremendously to the comfort of these parts of the house.

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In the November Number

THE problems of the city dweller are considered in the next issue, and articles and photographs are especially chosen to demonstrate how others have solved many of those puzzles which confront all who elect to spend the major part of the year in the metropolis. Of outstanding interest is the house described in the leading article, a house in Boston's famous Louisburg Square, owned jointly by two architects. To note how differently each has made use of what are practically identical areas is extremely illuminating.

Another city house in Boston, one which has solved most successfully the question of building on a narrow lot without sacrificing sunlight, is shown, and also one on that delightful spot on the East River in New York known as Sutton Place.

There is no problem in gardening that shows the ingeniousness of the gardener quite so readily as the conversion to the display of growing things of that tiny area which represents the sum total of 'grounds' for many a city house. Photographs of perhaps the smallest garden in captivity are included in the next number. Ingeniousness may indeed be considered the prime requirement for the city dweller, who must so often make much out of little. Thus, how always to have a place for one's guest, although one may have no guestroom, is told and illustrated convincingly, and proves the value of this virtue.



Furthermore, how to have everything in the way of charming interiors in an area much smaller than the space of a kitchenette is likewise disclosed. But this time not so much to help the woman with an instinct for decorating as the man who desires to present his daughter this Christmas with a miniature house which not only violates no canons of architectural beauty, but which is so delightfully furnished that it might offer her as much inspiration as do museum period rooms to grown-ups.

A house in California, another in Illinois, and still another in Pennsylvania are shown, of widely different character; and many articles which there is not space to list take up timely subjects.

And lastly there is another Color Guide — or, in other words, two more pages printed in full color. This time two bedrooms will be featured, an elaborate one and a simple one, both charming, both full of definite suggestions.

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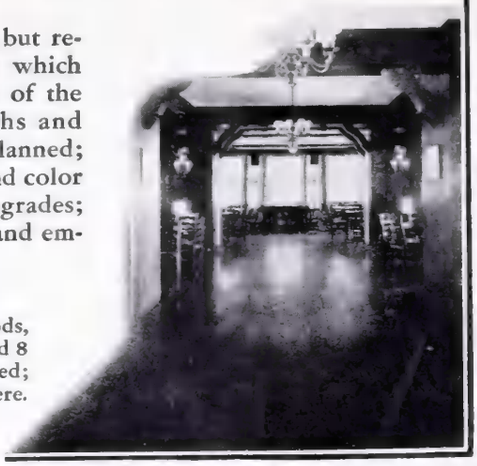
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Over the Editor's desk

Our Fourth Annual Small-House Competition will close the fifteenth of this month, but as the entries will not be judged until the first week in November, we hope the competing architects will possess their souls in patience until the awards are made and letters announcing the results of the contest can be sent out. No one who has not conducted a nation-wide competition can have any realization of the innumerable details and inevitable delays connected with such contests, and we often wish such first-hand knowledge might be granted to every competitor. The following note is but one of many which poured in on us shortly after the close of our last cover competition: —

I have send you two cover and I have heart noting ebaut them. Please send answer me.

We admit that we must at times seem needlessly deliberate and uncommunicative, but when thousands or even hundreds of entries are received it is impossible to send prompt and personal replies to each eager entrant. We really do have a keen interest in each artist and architect and in the work he submits, but as the exigencies of time do not permit us adequately to express this interest, we hope our contestants will take it for granted and try to bear with us no matter how blithely indifferent or inexcusably dilatory we may appear to be.

#

The first showing of our Eighth Annual Cover Exhibit was held in our own building at 8 Arlington Street, Boston, from September 8 to 20. The exhibit, consisting of 140 designs selected from the 1800 or more entries submitted in our recent competition, includes the prize-winning and honorable-mention designs, and the very popular pair of kittens shown on our August cover.

The first half of the itinerary for this exhibit is as follows: —

Boston	September 8–20
8 Arlington Street	
Providence	September 22–October 1
Rhode Island School of Design	
New York City	October 6–11
Art Center	
New York City	October 14–21
Home Making Center	
Brooklyn	October 23–30
Pratt Institute	
Philadelphia	November 3–13
School of Design for Women	
Indianapolis	November 17–26
John Herron Art Institute	
Cleveland	December 1–16
Cleveland School of Art	

There has been much discussion lately as to whether or not the breakfast nook is usurping the place of the dining-room in smaller houses. The following forceful expression of one Kentucky home owner's idea on the subject came to us recently in an article entitled 'Things That Will Not Sell a Home': —

The main thing that fell through as a flat proposition was, that in building, my husband had insisted that we have only a Pullman diner in one corner of our large back, screened-in porch, and in most times eat in our kitchen — the kitchen was cute and nice and perfectly arranged, but it is most amazing at the large number of folks who never in their life had eaten in the kitchen, and who would be

Underwood & Underwood



ELIZABETH AVERELL ROGERSON, *one of New York's leading decorators, is president of the Decorators' Club*

scandalized to so much as have to invite any of their numerous friends and acquaintances to a meal in their kitchen. Of course I wanted a dining-room, but the Mr. was a man who always knew what he wanted and would never let anyone else have a say in the matter, hence this was a drawback that I felt that I would never be able to bridge, or to overcome — and made a secret vow in my heart and mind that the next house would certainly have a dining-room.

In Kentucky, at any rate, a dining-room would seem to be an essential part of a successful home.

#

Anyone who has ever seen the scorching wastes of Death Valley under normal conditions will find it hard to visualize the miracle that took place there last May. Ordinarily the yearly rainfall in the valley is less than half an inch. This year, however, showers fell on the parched desert sands for nineteen consecutive days, and myriad seeds which must have lain there dormant for years suddenly germinated and burst into bloom. The barren slopes were carpeted with wild flowers ranging from yellows and reds to deep purple, and it is said that in half an hour a hundred different varieties of flowers could be gathered. Fortunate the people privileged to see this passing miracle which is not likely to be repeated during our lifetime.

#

The following letter sounds as if we might have written it ourselves, but it really did come to us from an appreciative subscriber in Oregon. As its bouquets are thrown chiefly at our architectural and advertising departments, we have no hesitation in quoting from it: —

I should really take the time to write you a long letter to thank you again for your kindness in reply to a letter I wrote some time ago in regard to a house we are now building. Your reply was so full and so exactly what we wanted to know. Our architect was delighted with the plans we took to him — of course all yours. I do not see how you can afford to give such a wonderful free service to your readers.

Then I should like to mention your advertisers. We received a world of useful information, lovely booklets on almost every subject, and the realization that we had all the Metropolitan shops at our service, even though we are thousands of miles away from New York. I am sure you have no idea how much your shopping service means to people like us, living so far away from stores. When we go to cities I find I am apt to be confused by the abundance of everything I see at the same time, but when I can look over your magazine quietly at home, I go forth garbed in a new armor of discretion and good judgment and those salesmen can't sell me a lamp shade trimmed in gold fringe and beads. Of course with a new house and its furnishing to pay for, this family may ultimately have to go without food and raiment, but I am very sure we shall never go without the *House Beautiful*.

#

Our third annual Small-House Exhibit is now on its way back from Seattle after a very successful season which included nineteen exhibitions in the larger cities of the country. Every year these exhibits are greeted with increasing enthusiasm, and our one regret is that our limited time does not permit us to accept the growing number of requests from smaller cities that ask to be included in our itinerary.



WALDRON FAULKNER *of New York has two houses shown in this issue. Both are included in our Small-House Exhibition, his own house having been awarded Honorable Mention*

#

Our cover this month, designed by **Nelson Grofe** of Boyertown, Pennsylvania, was awarded Honorable Mention in our last Cover Competition.

Hazel E. Cummin is Curator of the Concord Antiquarian Society and, though prejudiced in favor of antiques, can yet write with appreciation of a Colonial house furnished in modern style.

Elizabeth Averell Rogerson, who explains the Whys and Hows of Professional Decorating, **Lucy D. Taylor**, who begins the history of our upholstery fabrics, and **Adeline deVoo**, who suggests the furnishing scheme for two rooms shown in our Color Guide, are three of New York's leading interior decorators, Mrs. Rogerson being president of the Decorators' Club.

Garvin Hodson, Architect, of Pasadena, has made a specialty of designing houses of the 'Monterey adobe' type, and the one shown this month won the honor award given by the Southern California Chapter of the American Institute of Architects for the best six-room house built from 1926–1930.





WHEN GARDENS ARE MADE TO LIVE IN

Scarcely less important than the living-rooms of the house are the garden and terrace in California. It would be difficult to imagine a more charming spot than this brick terrace, sheltered by a lean-to pergola and orange trees, and directly accessible from both house and garden. The house of Mr. Ira L. Bryner, Pasadena. Roland E. Coate, Architect. Yoch & Council, Landscape Architects

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A BEACON HILL HOUSE WITH A FLAVOR OF MODERNISM

The House of Mrs. Edward M. Pickman suggests a Rational Assimilation of the Modern

BY HAZEL E. CUMMIN

ONE of the most interesting developments of the so-called modernist movement in decorative art is the discovery of how well the fine old houses of America's best architectural period adapt themselves to its purposes. This has been demonstrated more often than anywhere else perhaps in the old Chelsea district of New York, where house after house to-day testifies to the effectiveness of high ceilings and arched doorways as a setting for modern arrangements. Translated to Beacon Hill in Boston, the idea assumes significance in direct ratio to the greater beauty of a Bulfinch house over all others of its period. Add to this good taste and a freedom of interpretation which permits the use of furnishings of earlier periods wherever they make for comfort, and you have the elements necessary to remove modernism from the realm of theory to a permanent place in American homes.

I know of no place where these have been employed with greater success than in the house of Mrs. Edward Pickman of Chestnut Street. A glance at the accompanying photographs will show that it bears no more relation to the modernist exhibition room than a booth in the American wing of a museum bears to a genuine old New England farmhouse. The difference in each case is that between fact and theory, between the genuine and the artificial. What we have then is not by any stretch of the imagination a 'modernist interior,' but an entirely practical Boston dwelling, to which interest and point have been given by the use of modern ideas of color and design and a more or less strict adherence to the modern rules of straight low lines and little ornament. The manner of this is on the whole so evident in the photographs that a few notes on color seem to be all that are necessary to supplement them.

Photographs by Paul J. Weber



IN THE LIVING-ROOM *the old black marble mantel with its striking bit of sculpture by Despiau stands out against cream-beige walls as the most significant feature of the room*

This is an important factor in the living-room, where strong colors and sharp contrasts have been handled with telling effect against a neutral background. A single tone of warm cream-beige sweeps uninterrupted from floor to ceiling, before which the old black marble mantel with its interesting bit of sculpture stands out as at once the most significant and the most arresting



A SOFA *covered with a modern linen in tones of brown and tan forms the centre of this interesting group over which an old Chinese mandarin in blue presides*



A MORE CONVENTIONAL ROOM, *essentially French in feeling in spite of the rare old American highboy included in its furnishings*



ANOTHER VIEW *of the living-room, which shows how easily an Empire sofa may adapt itself to modern surroundings. This window end is given over to birds and flowers grouped low against the tracery of branches from the trees outside*

feature of the room. I have seen this mantel set forth chastely with a spray or two of pure white lilies, and again gay with the orange-red of the Turks-cap lily, and I have received a separate thrill from each arrangement. Grouped about it on a plain black carpet, jade leather chairs, glass tables with the gleam of silver, and an ottoman or two of black or Chinese red form a fireside circle calculated to raise the tenor of after-dinner conversation above the level of banalities.

INTERESTINGLY enough, the rest of the room savors more than a little of the conventional. At the window end, given over to birds and flowers grouped low against a delicate tracery of branches from the trees outside, an Empire sofa in a covering of modernistic design seems quite as much at home as if the days of haircloth had not been. Strange how these old pieces of a century ago adapt themselves to chromium plate and glass!

Another sofa with a covering of the same design in tones of brown and tan forms the centre of a delightful group along one side. Above it, from a panel of old silk, a Chinese mandarin dressed in blue presides as imperturbably as though arrangements of cubes and angles, black glass and steel, were as old as the precepts of Confucius — as indeed they may be for all I know. The lamps here are silver, the chair cover tan sateen, and the sofa cushions orange with backs of yellow silk. A flat little table in the foreground is made of black glass on a frame of chromium-plated steel. A stimulating room, and altogether charming in its casual disregard of rules that do not matter.

Behind it is a more conventional room tempered to those occasions to which formality is the breath of life. The feeling here is essentially French, although among the furnishings a wonderful old American high-boy easily takes first place. The coloring shades from tones of rose and tan to the brown of nut and fruit woods and the deep red of the marble-topped commodes. A flash of orange on the mantel, a bowl of pale narcissus against a rose silk cushion, are touches typically French, inspired by French feeling for a delicacy which is never insipidity.

The dining-room of this house, like those of many old houses on Beacon Hill, is on the ground floor underneath the living-room. No doubt this fact accounts for the deep-set 'cottage' windows and intimate proportions which lend it such an engaging air of informality. In such a room new ideas combine with old in most intriguing fashion. I am told that the little dining chairs were purchased long before the taste of 'Papa Biedermeier' had won approval in high places. But their friendly association with a sophisticated silver water bird of undoubted German extraction carries its own convictions. Just why these old pieces from the provinces of Germany consort so well with the lines and angles of the modern school would be difficult to say. But one feels that their makers would have liked the gay barred wallpaper of this room, with its lines of purple, coral, blue, and yellow, and the perky pleated lamp shades the color of ripe apricots. The bases of these lamps are silver, and the shades exactly match the silk which screens the cupboard doors and brings a note of color to the hall outside. The woodwork is warm putty color, and the rug deep mulberry, almost black.

BUT it is quite impossible by means of words alone to tell the story of color as it is handled in this house. In each room, for instance, the color of the woodwork is the result of long study and careful search by a practised eye for the exact neutral tone which will best complement the coloring of the rest of the room. Of course my terms 'beige' or 'putty' no more describe it than gray describes the twilight or rose the dawn.

PLAYGAME PUBLIC LIB.



MORE INFORMAL *in character is the dining-room with deep-set 'cottage' windows and walls covered with a gayly barred paper. Apricot silk screens the cupboard doors and shades the lamps, and the woodwork is a warm putty color*

THE NURSERY *is a delightfully practical room with walls of cream and tan and furniture of ordinary whitewood waxed until it has acquired a sheen like silver and a surface not easily marred*

For an upstairs bedroom I have noted 'café au lait,' and I know no other way than to let it go at that, although the paint is lighter than the term implies. There is gold-starred wallpaper here, against it warm brown linen with a flavor of mulberry in the warp. This covers the chairs and forms the valance and tester of the bed. The bedspread is a hand-woven stuff of green and white design, and there are green glass lamps with pleated paper shades. A painting over the mantel has shades of green and blue-green predominating. Near it is a dressing table designed by Mrs. Pickman, which consists merely of a tall pier glass and a series of glass trays on which one's beads and colored trinkets become as much a part of the decorative scheme as the chair or cushion coverings.

UNFORTUNATELY few of us possess the skill to design furniture for ourselves. But we might any of us have done what was done here for the nursery, had we been clever enough to think of it. This room is a real workaday place, entirely practical from the point of view of the children as well as of the governess, and having therefore little in it to make a picture. But I found it one of the most interesting places in the house. The walls are cream and tan. The couch cover is striped linen in mulberry, green, and blue, and there are generous cushions in plain linen of these colors. Several comfortable wicker chairs are so light in weight that they may be pushed hither and yon with ease by even the smallest nursery inhabitant. These have been treated with a single coat of very thin shellac, through which the natural color of the reeding shows



with a silveriness which is singularly pleasing and surprisingly modern. The specially made little table which can be either a 'homework' desk or a drawing table will interest mothers whose children have a taste for drawing. The other furniture in the room is simply the product of a well-known manufacturer of cottage pieces, left without mouldings or ornament of any kind, and given square knobs instead of round. The whitewood has then been waxed until it acquired a sheen like silver and a surface not easily marred or soiled.

It is obvious that we have here the germ of an idea which must be further developed if the use of furniture on modern lines is to become a practical thing. Indeed it is in the working out of this and similar ideas that this house acquires its special interest. A few people, it seems, are beginning to understand the possibility of adapting the best the modern school can offer to the purposes of good taste and everyday living, without having to discard everything else they own and care for. These lead the way. When the others are ready to follow, it is to them and not to the exhibitors from European studios that they will turn for hope and inspiration.



IN THIS BEDROOM *the paper is gold-starred, and the linen which forms the valance and tester of the bed and covers the chairs is a warm brown with a touch of mulberry in the warp. The modern dressing table, consisting of a tall pier glass and series of glass trays, was designed by the owner*



ANOTHER VIEW *of the same room, showing the bed covered with a hand-woven spread of green and white design*

A California House of Monterey Type

The House of Edwin J. Cutting, Los Angeles

GARVIN HODSON, ARCHITECT

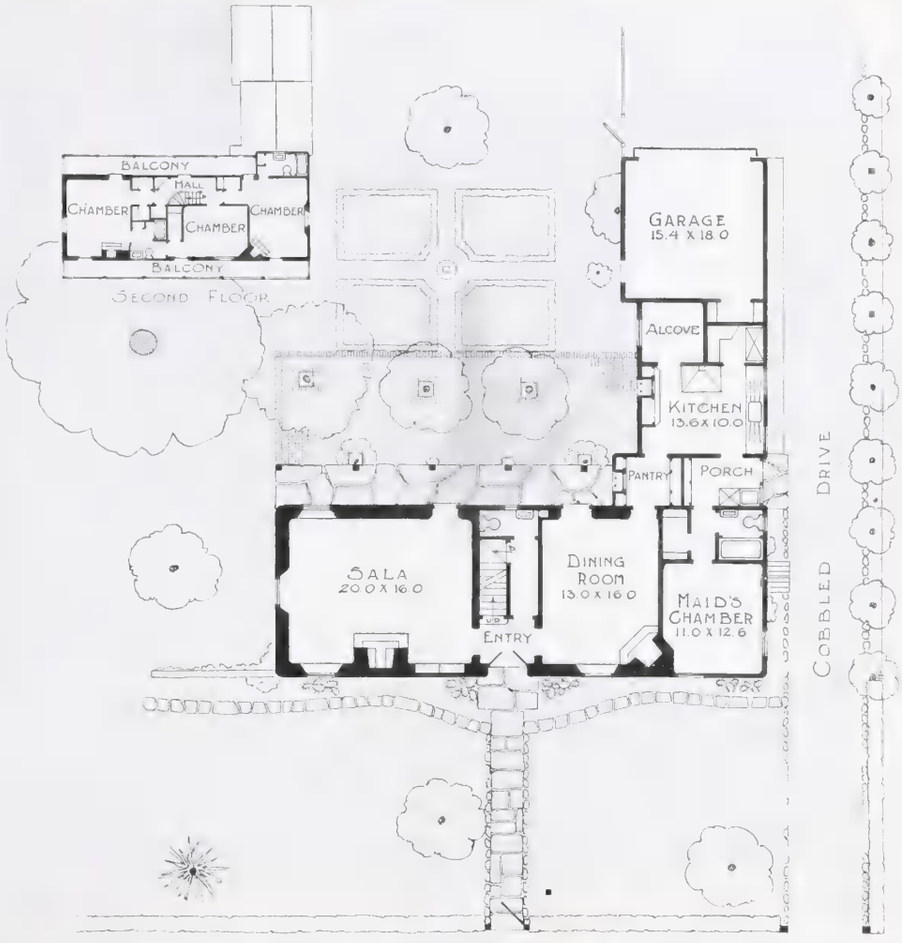
Photographs by George D. Haight





NEW ENGLAND SHIPOWNERS *who sailed around the Horn and remained to build new homes on the Bay of Monterey are responsible for this type of house which so charmingly combines the traditions of Spain with those of New England. Although the walls of this modern house are built of concrete covered with stucco, they retain the massive appearance and mellow texture of the old adobe walls. The front door opens on a shallow hallway opposite the stairway which ascends through an arched opening. This house was given by the Southern California Chapter of the American Institute of Architects the Honor Award for the best six-room residence built from 1926 to 1930*

THE PLAN OF THE HOUSE *with its balconies and patio suggests Spain rather more than New England, and, as is usual in Southern countries, the patio is as much a living-room as a garden. Here native sycamores give ample summer shade, and also a crab-apple tree which was raised from seed found in the sea chest of a clipper-ship captain who sailed from New Bedford around the Horn to Monterey. In this chest were also found seeds of phlox, sweet-William, and other New England flowers, which are now planted side by side with flowers the Spanish padres might have gathered for their mission gardens*





Photographs by Harold Haliday Costain



PAINTED PATTERNS FOR MODERN WALLS

A Fresh Interpretation of a Long Forgotten Art

BY MEDORA ADDISON NUTTER

SCATTERED over the country, but chiefly centred in the Connecticut Valley region, are a handful of old houses on whose plastered walls may still be found the traces of faded stencil decoration — patterns which were designed to fit varying wall spaces and which were finished with enough free-hand work to give them life and originality. They were probably painted toward the end of the eighteenth or beginning of the nineteenth century, when expensive wallpapers, which only the very rich could afford to hang on their walls, were first being introduced into the States. But lesser folk with the same desire for color in their homes found that paint could achieve much the same effect as wallpaper, and itinerant artists were hired to paint free-hand landscape murals or stencil patterns on the walls of the more important rooms of the house.

Thanks to this encouragement, native craftsmen were given the opportunity to evolve a racy, indigenous style of decoration which, in spite of its humble beginnings, has been a real contribution to our heritage. The more naive of the patterns in the old houses derived from peasant sources, but many were designed by men whose memories were haunted by more classical decoration.

Photograph by Karl La Roche



All our other arts we have inherited or assimilated from other countries, but this particular form of wall decoration — more rigid than free-hand painting, yet far more elastic than a mere repetition of uniform stencils — seems to be purely indigenous and, curiously enough, is only just being rediscovered and appraised. Fortunately Mr. Edward B. Allen in his book on *Early American Wall Paintings*, published in 1926, has photographed and recorded many of these old frescoes, which might otherwise never have been brought to light, and to him we are indebted for our historical data.

A year or two before the publication of this book, Miss Marion C. Bridgman, an artist of wide experience in decoration, was taken to see an old house in Washington, Connecticut.

IN THE MORNING-ROOM *of the country house of Mr. Richard H. Dana, Jr., the background of the wall decoration is a clear jonquil-yellow. A more accurate impression of the values of the pattern is given by the photograph of the detail (left), as the general illustration (above) overestimates the whiteness of the birds and flowers*

The owner, Mr. Hickox, whose family had lived in this house for generations, in attempting to paste back a bit of loosened paper on the wall of one of the rooms had discovered stenciled plaster beneath. Carefully transferring the fine old paper to another room, the full beauty of the original stencil decoration was revealed. What Miss Bridgman's artistic eye and creative imagination saw in the exquisite patterns on these plastered walls was not only the beauty of a forgotten art but its still vital charm, which she felt sure could be the inspiration for a new type of decoration eminently fitted to modern needs and tastes. Then and there she decided that she would undertake the revival of this art, and, collaborating with Miss Alice Erskine, and encouraged by the architect, Mr. Richard H. Dana, Jr., who were equally impressed with the possibilities of this type of decoration, she has successfully proved her theory to be entirely correct.



In these days when strikingly beautiful wallpapers of every description may be procured at prices within the reach of even the most modest purse, the eighteenth-century reason for using painted walls no longer exists. But one very vital reason still does and always will exist, so long as wallpaper comes to us in rolls and must be applied in regular strips. Doors and windows must inevitably cut into the design of such papers, and the finer the paper the more noticeable is this limitation. Painted patterns, on the other hand, are designed especially to fit the available wall space of a room, and once the eye becomes accustomed to this careful adjustment of design it will find no satisfaction in even the loveliest of patterned papers if the design is marred by unfortunate openings and awkward corners. Some wallpapers, especially those of indistinct or all-over patterns, avoid this difficulty, but many suffer from its handicap.

(*Continued on page* 386)



THE DECORATION *in the hallway of Mrs. Weld's house at Greenwich, Connecticut, and in the house of Mr. and Mrs. Paul Sturtevant of Katonah, New York, well illustrates the adaptability of painted patterns to a formal setting. Richard H. Dana, Jr., Architect*

Photographs by Whiting-Salzman



THESE GLASSES *of assorted sizes have colored stripes that suggest chintz. On these pictured a broad stripe of old blue is edged with a line of delicate green, but there are other combinations*



FINE CRAFTSMANSHIP, *together with the variegated colors of the chintz glass, makes these small containers particularly charming*

FROM A RECENT EXHIBITION OF GLASSWARE

A Field where the Craftsman still is Supreme

BY HELEN SPRACKLING

LAST June at the Art Center in New York City there was an exhibition of fine glass made under the direction of Mr. A. Douglas Nash, artist and craftsman. It was a collection of singular delicacy and loveliness of form, and unusual beauty in both texture and coloring. But arresting as it was, there seemed to be a greater significance attached to it than just that of intrinsic value: it was an artisan product in an age of machines and mass production.

In this day of swift and vivid living we need a quiet moment to reflect on just what that really means. The machine touches our lives on every facet. We have given ourselves willingly and easily to its power, for through its increased production and lowered cost yesterday's luxuries have become to-day's necessities and we have been willing to forfeit individuality and too often beauty for the sake of comfort and efficiency. Everywhere so much of life is controlled by the pressure of an electric button or the turn of a switch.

It is not strange either that we should begin to think quite unconsciously in terms of the machine. Gradually it absorbs the ceaseless whirl of life and sends it forth again reinterpreted with mechanized precision. At first we rebel, but eventually we accept, and so variable is human nature that the very precision against which we at first fought becomes the standard by which we judge. And in the process the personal touch of the artisan and the characteristic beauty of his product have been almost forgotten.

Development of the machine era has been markedly aided by the facility with which certain essential materials have given themselves to the purpose. Metal has lent itself



UTILITARIAN GLASS *in rare and lovely forms. The intrinsic beauty of this glassware is only suggested in the picture, since rich coloring plays an important part in them. Note the faint suggestion of the diaper pattern in the shallow bowl of the sherbet glass. Both the 'triangle twist' and the 'flip twist' stems are shown here*

THESE PLATES *show clearly the chintz patterns, of which there are innumerable combinations*

with almost spectacular ease. Cloth for years has been its product. The adaptation of certain other stuffs has been more gradual. But there is one ingredient in our daily life which is decidedly reluctant to yield itself completely and exchange its delicate individuality for the mechanized standardization of the machine. That material is glass.

From its very inception glass has been an aristocrat, its fragility giving it a preciousness and beauty that classed it with the choicest treasures of the world. Distinguished by centuries of fine tradition and craftsmanship, it yielded slowly to the pressure of the machine, so that it was not until our own twentieth century that much of the work of glassmaking, such as bottles, preserving jars, and the cheaper types of glassware that had hitherto been done by hand, was given over to mechanical power. From that time household glass has become increasingly available both in quantity and in price. Except in one or two instances modern design has not yet been applied to it, so that it is still brought forth in traditional and conservative design, having lost the beauty of the handmade article and having gained as yet only a glimpse of the potentialities of fine mechanical design. Keen and avid as our modern production methods are to-day, they have not as yet been able to capture the ultimate beauty of fine glass and couple it with industrial science. As yet there is no substitute for the age-old art of blowing fine glass by hand, so that to-day it is still produced by the identical craft methods that were used in the best periods in the history of glassmaking. A seething pot of molten glass, a blasting hot furnace, a slender blow tube, a workman who is innately the artist — through such means alone is beautiful glass still achieved.

In this glass of Mr. Nash's we find the finest expression of the artist and the artisan. Creative strength, skill, love of beauty, sincerity — all are here tangibly evident in beautiful coloring, texture, and form. One need not expect to find extremes of form or anything approaching the modernistic in a craft where the background lies in centuries of such fine tradition. It would no doubt be possible to reflect this angle of the modern idea, but how incongruous to imitate what is so essentially the prerogative of the machine! The shapes and contours of Mr. Nash's glass are simple and direct, as befits the methods by which they are produced. A fine feeling for proportion and grace of line transcends the commonplace and lifts them into the realm of artistic beauty.

So much that we never dream of lies behind a beautiful piece of glass. We speak often of 'the romance of glass,' meaning of course the fascinating story of its historical progression. But let us take, for instance, a single stemmed goblet — any one of those that help to illustrate this article. Tempered in its 'metal' is a real story. A mere fragment of beauty so delicate (*Continued on page* 390)



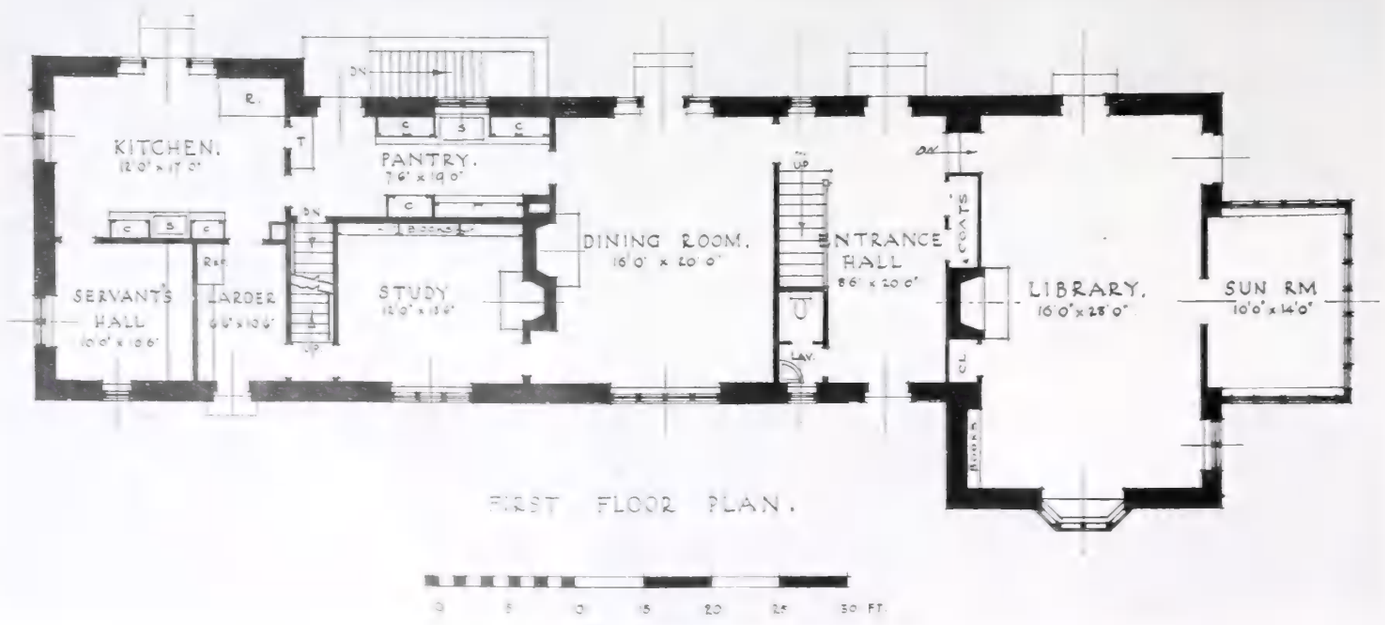
Two Houses by Waldron Faulkner

Submitted in our last Small-House Competition

Photographs by John Wallace Gillie, Jr.

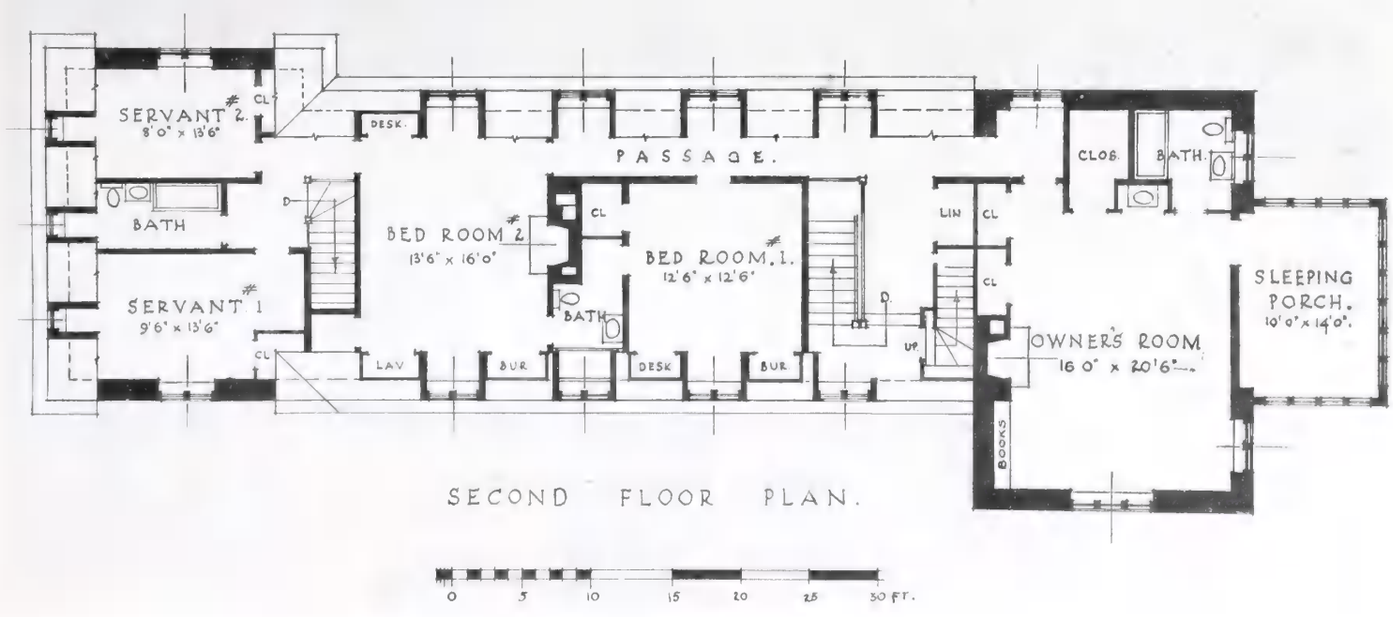


This house *in Bedford, New York, was planned for a man and his wife and two servants, the special problem being to build a rambling house of stone at moderate cost. The walls are of twelve-inch field stone laid in mortar of natural color over a wood frame; the trim is putty color with doors stained to simulate weathered oak. The roof is heavy slate*



FIRST FLOOR PLAN.

THE ILLUSTRATION *on the opposite page shows the forecourt, which gives entrance to the paved terrace and to the service court and garage at the left. This paved entrance terrace is shown above, as seen from a grass terrace which surrounds the library and sunroom. The beautiful stonework, well-placed apple tree, and excellent fenestration contribute to the attractiveness of this house*





A DETAILED VIEW OF THE ENTRANCE TERRACE *showing the interesting design of the paving worked out with bluestone and brick. The contrast of the planting and the character of the plant material should be especially noted. Robert L. Fowler, Landscape Architect*

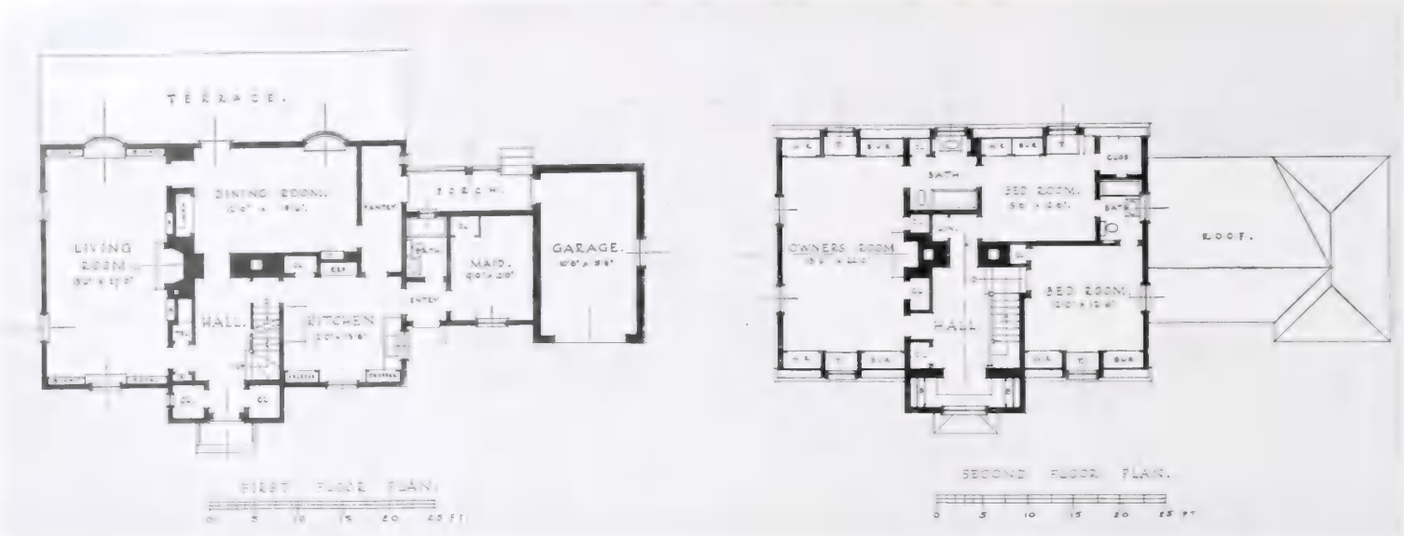


The House of Waldron Faulkner, Architect

At Bronxville, New York



The rear view of this house, *with terrace and bowed windows of living-room and dining-room, is shown above. The house is of white stucco on metal lath, with white trim, and doors and windows of peacock-blue. The roof is of slate. The entrance door shown at the right is notable and will appear to still better advantage after the vines have grown*



THE HOUSE FACES NORTHEAST; *thus the terrace and living quarters have southern and western exposure. The living-room has three paneled walls of moulded pine of random widths and the fourth wall of peach-color plaster. The floor is of wide boards of American walnut*



The Whys and Hows of Professional Decorating

BY ELIZABETH AVERELL ROGERSON

WHY a decorator? If the question were asked of any of the older professions, — why a lawyer, why a doctor, why an architect? — it would be considered so easy of reply as to be superfluous. We consult a lawyer, a doctor, an architect, because for centuries those professions have ministered to our needs in legal affairs, in affairs of health, and in affairs of housing. Their functions are so thoroughly well established in our minds that to seek their guidance is a matter of course.

Not nearly so clear of definition is the function of the interior decorator. This, the newest of the professions, has yet to define its scope of operations *completely*, both to all those who claim to practise it as their profession and to the public who profit by it when well practised.

LET us be absolutely frank and state at the beginning that there are plenty of poorly trained, inexperienced decorators. By the same token, there are many inefficient lawyers, doctors, and architects. That fact in no wise detracts from the essential benefit of the professions of law, medicine, and architecture and their basic necessity to the service of the public.

What does a decorator actually do for the professional fee which she charges?

In the first place, the plans for a home are brought to her, more frequently than not, when the house has been completely built for the client, or when he has purchased a house or leased an apartment already laid out for any tenant and no one family particularly. There will, no doubt, come a time when architect and decorator are consulted simultaneously, and much unnecessary difficulty avoided, but alas, we are not yet in that golden era!

After considering the plans, the decorator's first step is to ascertain the requirements of the family in relation to their particular mode of living. Sometimes only slight modification of plans is necessitated, but many apartments have to be adapted to a certain tenant's needs by definite structural changes. These the decorator undertakes to outline and supervise.

Not until interior structure and background have been perfectly adapted to the client's requirements can the decorator turn her attention to actual furnishings.

The very abundance of beautiful products for the furnishing of a home spells confusion to the ideas of any who have not given careful study to what is best suited for their particular personal environment. Faced with this avalanche of interesting and beautiful contributions toward his home, the client seeks advice and guidance from a decorator who knows exactly how, where, and what to choose, and how to assemble the composite whole in the most befitting manner possible for this client's home. For years she has been constantly in touch with this immense 'market,' knows its development thoroughly, and can successfully steer her client through its mazes. He reaps the benefit of her long experience both in monetary and in æsthetic values with a surety impossible to any but those who have acquired this knowledge as part of the equipment for their profession.

From furniture to fabrics is the next step. Sound judgment on many points is vital to the selection of right fabrics. Color is more or less an obvious merit or demerit. More subtle is the balance to be maintained in design, so that design of fabrics, design of furniture, and the architectural and decorative design of background in a room will be complementary one to the other. Texture of fabrics also enters into this symphony and, together with color, can strike discord or harmony — dependent upon the creative ability and technical knowledge of the decorator.

There are still those who believe that reading magazine articles or attending lectures will render them independent of the decorator's services, and perhaps enable them thus to obtain a home distinctly to their own taste. A word to the wise may not be amiss. The correlation of the work of the architect, decorator, and even landscape architect, from the first inception of the plans, is really essential to the achievement of a satisfactory home. It is not often that sufficient knowledge is derived from self-education in interior decoration to provide a proper understanding of architectural planning. The proficient decorator is trained in the coördination of the spheres of the architect, the decorator, and, wherever possible, the landscape architect. The fundamental balance of utility and beauty in interior decoration rests upon this unity of purpose between the three professions, and even to the most intelligent layman it is rarely given to bring about this unity.

HAVING considered the æsthetic reasons of 'Why a Decorator,' it will be well now to discuss the financial side of the matter. It is impossible for any decorator to state at the outset what the cost of any house will be; therefore no hard-and-fast general rule can be defined. Each client presents a distinct problem for consideration, and his particular requirements cannot be gauged by the requirements of others, even those of similar inclinations. Until the plans begin to develop, the decorator is loath to express even an approximate estimate. There is no basis of cost from which she can work, such, for example, as an architect can adopt by using cost per cubic foot of a determined style and material as a preliminary calculation.

THIS enforced vagueness at the commencement of associations, imposed by conditions which neither the client nor the decorator can at this time control, demands confidence on the part of the client. It goes further than a trust in the decorator's artistic ability. The client must have equal faith in her 'financial-mindedness' and business foresight. Unless he has this confidence from both points of view, it would be as well for him not to go to that decorator, or, for that matter, to *any* decorator. However, one who is worthy of such trust is entitled to it, and the client will quickly learn that the closer the coöperation in the beginning, the more it reverts to his own benefit. It would be extremely helpful if, at this early stage, clients would suggest maximum and minimum amounts which they are prepared to spend on furnishing their homes, just as they would state to an architect that they require such and such accommodation in a house of a certain style for an expenditure of approximately so much. With this maximum and minimum before her, the decorator can proceed much more intelligently with her advice and estimates.

FROM the æsthetic point of view we have seen the wisdom of consultation between client, architect, and decorator from the first inception of the plans of the house. There are excellent financial reasons for this also. Too frequently only the 'small change' of a stipulated expenditure on a home is left for furnishing and decoration, with which the decorator and probably the client's wife must struggle to evolve an interior worthy of the exterior. Skimping on sound construction is never to be advocated, but the practical results of early consultation with the decorator would balance the division of expenditure more advantageously. This would obviate the continual expansion of the budget, to the dismay of the client, or, what is more important still, a home would be planned, smaller perhaps, but decidedly better and more satisfactory as an architectural and decorative achievement.

Immediately the decorator has been able to form some idea of her client's requirements and aims, schemes and estimates of the probable costs are made accordingly. Based on these a contract is drawn, stating the decorator's compensation, the method by which purchases and charges are to be made, and so on.

Here it might be well to state two points. A decorator undertakes the purchasing on a contract for a private home on the basis of retail values, thereby (*Continued on page 392*)

The Story of Our Upholstery Fabrics

I. Characteristic Designs in Italy, France, and England from Early Times to the Seventeenth Century

BY LUCY TAYLOR

MOST of us take our fabric designs for granted. If their color is pleasing and they fit into the color scheme they are readily accepted, without much attention being paid to the designs themselves. In other words, design is too often deemed relatively unimportant. The large-patterned red damask with its full and flowing curves is apt to be used wherever the color is in accord with the furnishings, quite regardless of other considerations. As a result this large-scale pattern may be placed upon a dainty Sheraton chair or, to turn the picture about, a delicate-toned silk velvet may be found upon a piece of massive Italian furniture. But such an inharmonious relationship is as offensive to the man who loves fine old furniture and is sensitive to its intrinsic beauty as is the playing off key of a number of instruments in an orchestra to any lover of music.

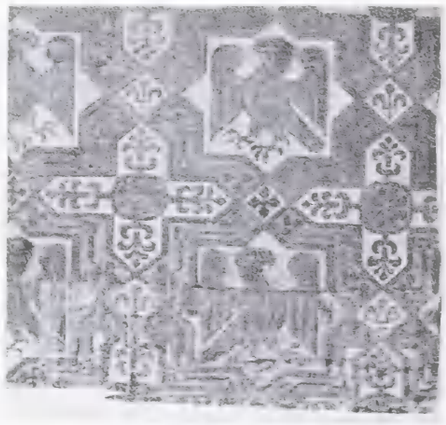


FIG. 2. *Another early piece showing the effort to make the birds conform to the shape of the enclosing area. Although the pattern shows a greater appreciation of proportion, it still lacks grace*

Fabrics are as pronounced in their characteristics as are people, and we cannot take too many liberties with them. If a person of gentle nature is placed under conditions utterly alien to him we cannot hope that his best qualities will be brought out — that he will give most richly of his particular abilities. Likewise we cannot hope to get the greatest pleasure from our fabrics without the most sympathetic treatment of them from the standpoint of design as well as of color. They are at home only when they are placed in a sympathetic setting.

In this day when strict period consistency is no longer observed, particular care needs to be given to design. The only sound basis for successful mingling of periods is a nice appreciation of the very essence of pattern and form expression. As it seems to be impossible to attain this appreciation without measuring our taste against the finest expression of the work of the previous centuries, some knowledge of the history of the subjects becomes necessary. However, the development of design in these old fabrics is a fascinating story — hence this historical study is no arduous task.

Early designs in Western Europe were exceedingly crude. We are apt to forget the struggle that was going on in Europe about 400 to 1300 or 1400 A.D. The Roman Empire was a thing of the past, and long years of assimilation and growth necessarily followed while the Northern hordes were coming into their own. Religious belief also changed entirely, thus further contributing to the artistic confusion. Fine craftsmanship usually develops during reasonably peaceful times, when there is sufficient leisure — and money — to make a demand for the work of the craftsmen. The last of the Roman work had been slovenly, and the work done under the impulse of the early Christian movement, with the entire elimination of the older classic motives, was slow in maturing. What vitality was left seems to have been centred mostly in the extreme East, in the centre of the Eastern Empire, Constantinople.

And it was there, sometime before 600 A.D., that European silk weaving first was introduced. China and the East long had had it. But it was Justinian, the Eastern emperor at the time, who brought to Europe the secret of the culture of the silkworm. For years the woven designs followed closely those Eastern influences as Constantinople looked to the East for its products, turning to the West only for its market. During those long years of the so-called Dark Ages it was one of the trade gateways to Europe. Chinese, Persian, and later Mohammedan or Saracenic design appeared most naturally in the copies and adaptations of the new craft. They were mingled with the early Christian symbols that had been gradually taking form, as well as with an occasional classic note inspired probably by the many Greeks and Romans who dwelt in the old city.

The Crusades added still greater impetus to the Western trade, and many of the Eastern products went back into the rough mediæval castles of Italy, France, Germany, and Britain, forming in a small way the beginning of interest in more comfortable and better-looking furnishings. The Crusades were also largely instrumental in developing commerce between the East and West through new channels in Italy, thus assisting her to lay the foundations of her future greatness. In the year 1000 A.D. a silk factory was started in Sicily. Soon this manufacture of fabrics spread into other sections of Italy, and by 1250, when the Renaissance in art and letters began to leaven the entire Italian thought, the production of woven fabrics in

Photographs by courtesy of Metropolitan Museum



FIG. 1. *A pattern of the twelfth century from Sicily which shows many Persian characteristics. The effect is crude, but full of naïve charm*



FIG. 3. *An early fourteenth-century pattern showing marked and vigorous rhythms both in the drawing of the eagles and in the repeat over the surface*

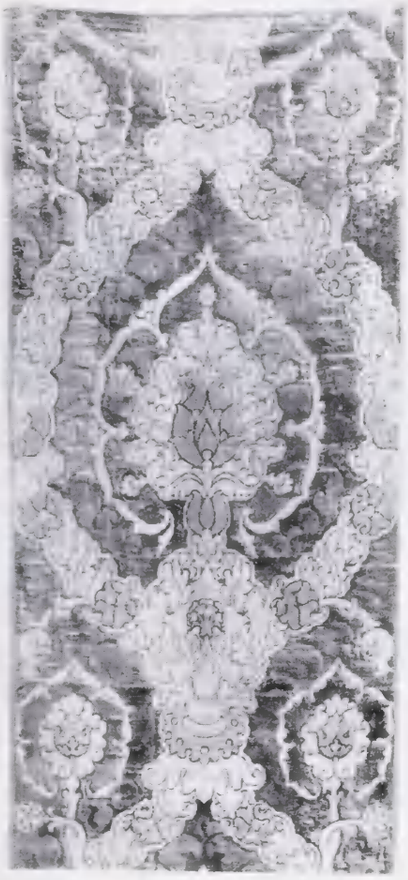


FIG. 4. *A type of velvet pattern (left) common during the late fourteenth and the fifteenth century, which shows a marked advance in skill of weaving and designing*



FIG. 5. *The development of this type of pattern (right) came with the rapidly acquired freedom and skill shown in the shaping of the enclosing framework as well as the more attractive forms within*

FIG. 6. *A beautiful example (below) of the use of the reverse curve in forms common during the fifteenth century*



Italy was well established. Even in these first designs we see the characteristics that later were to become identified with Italian Renaissance work.

One of these early fabrics is shown in Figure 1. It is fascinating in its crudeness and directness. In earlier pieces we should have seen such simple geometric forms as circles, first used alone, then locked together and possibly enclosing small central figures of some sort — all crudely drawn, but simple and honest in character. Technique had not reached the point of skill where it could be of any great assistance. Each step of progress in pattern tells its story of the mastery of some technical weaving problem as well as of greater skill in designing.

The face-to-face birds in the illustration — perhaps one might better say neck-to-neck, as they seem to have a marked distaste for each other's facial appearance — and the back-to-back animals show the Persian influence. So also do the geometric forms so painstakingly placed in the intervening field — with all of their little conventional floriated forms. The design is full of Persian characteristics. The Mohammedans were forbidden to represent animate things — hence the development of their rich abstract lacings and arabesques. But the Persians had retained their old floral forms, and Western Europe in its early days of fabric design often used them. The effect as we see it here is childish, but full of naive charm.

The next type of design seems to have been the gradual development of the geometric framework with various forms used within the square, circle, hexagon, or ogee. Figure 2 shows a characteristic design of interlaced squares with a bird in the centre. Both the bird and the square show greater appreciation of proportion than those in the preceding design. They are still marked, however, by the dominating characteristics of sturdy honesty and struggle rather than by skill and grace.

It is interesting to trace the gradual increase in skill that was coming in the use of the geometric frame on which the repeat is built, resulting in the development of the ogival base upon which the majority of designs were built for the next four hundred years.

It is worth while to note also that the enclosed figures are improving markedly in two respects. First, they suit the size of the background and the area of the enclosing figure better. This results in a much easier movement for our eyes. Second, the forms are shaped with more regard for the lines of the enclosing figure — another easing of strain upon our attention. Note, too, that we have the same vigor and sturdy bluntness. The designs are bold and direct.

After this stage development came swiftly, as the illustrations show. Both outer and inner forms became more varied and also showed constant increase in skill in the apportionment of the sizes of the areas, so as to lead the attention easily, continuously, and in thoroughly entertaining fashion, up to the central or focal group. Sometimes these central items were falcons, sometimes dogs, sometimes eagles, deer, — a vast array of animals, — and sometimes they were like sections or silhouettes of fruits much conventionalized, the most popular being the artichoke, the pomegranate, and the cone. Along with this scheme of symmetrical left and right balance over a central vertical motif there were also developing fascinating free motifs with vigorous rhythms. The Italians always have shown a marked feeling for rhythm, and their Renaissance work is full of it. This type of design persisted throughout the Renaissance, and some of the most vigorous small patterns of the period from 1550 to 1660 have it in marked degree.

As skill in weaving as well as skill in designing grew, forms became much more subtle and varied. Not all of them followed the Persian character. Often we find the

Saracenic strap or the abstract curve used most adroitly, as shown in Figure 6.

There came a day at last when the designers and workmen mastered their idiom — and these are the great days of Italian Renaissance pattern in fabric. And what a wealth of it there is! How rich and how valuable a record is indicated in part by the fact that a majority of our damask and brocatelle designs are either copied directly from them or are inspired by them. The pattern of the damask that graces our sofa may have been used by a Medici or a doge of Venice.

In type the designs were widely varied, for the Italians were a vigorous race and fertility of invention was with them a marked characteristic. The richness of their fancy is bewildering. Illustrations of several patterns of this period are shown, and it should be noted that the long struggle in design to make all of the many items play only their proportionate parts has come to an end. The patterns of the great period are masterpieces of design unity — with that coherence in size and shape which allows them to present a simple and dominating idea. Note, too, the perfect characterization of curves and forms to suit the furniture of the period. There is nothing trivial about good Italian curves of the best period. They are as full of vigor and as boldly related as are the heavy mouldings and sturdy details of their furniture. Powerful delineation, almost boisterous at times in the latter periods — but handsome. They are as daring as they are ingenious and full of fancy.

Not every type of building would have been complemented by them. But the Italians built largely, too. Not only were spaces big and handled in vigorous fashion; they were stately and rich. These fabric designs are apt to be large — they were needed thus. Moreover, they have dignity and formality in their splendid sweep of lines and skillful interweaving of forms. They never descend into frivolity. When they are gay they are like strong men, laughing aloud.

It is interesting to note that in the development of these patterns the classic motifs that had been the basis of the new architecture and furniture were so slow to appear. We find for the most part the older Eastern influence still prevailing — the floral forms, the artichoke, the pineapple, the vase. It was not until quite late in the Renaissance development that the acanthus appeared. Even then the Persian forms were still used — possibly due to the continued trade with the East through Venice, Genoa, and Pisa.

At last, floral forms based upon the European gardens began to appear — still, however, often in the old ogival structure that had been used so long. But strength was now passing from Italy into the hands of France, and it is to the French that we must look for our great development in the use of the Western European flora.

Louis XI had started the French silk industry at Tours; Francis I had fostered it at Lyons, and during the next hundred years France made tremendous strides artistically, culminating in the idiom of the French Renaissance of Louis XIV. The forms were a direct outgrowth of the Italian ones, with steadily increasing use of the natural flora and a gradual breaking away from any obvious ogival structure.

France has always given us a quality in design that no other nation has expressed — a quality of finesse in proportion that is delightful, a lightness and elegance that seem to come from the most charming precision of thought. Perhaps that accounts in part for their masterly handling of detail, quite different from the sturdy robustness of the Italian handling. One needs only to study the illustrations of the brocades of Louis XIV type to see these qualities in the fabric story. It is hard to imagine anything more full of charm than are these old pieces. Formal, too, just as Versailles is formal. They also demand the large-scale room, the furniture of dignified character, the ornate architectural setting.

England was to have its heyday later. Up to the end of the Jacobean period, or about 1690, apparently she, too, followed the Italian lead and used largely of the products of both the Italian and the French looms. But she had also her own mode of design thinking that had been expressed for many years through embroidery. For years she had been famous for her crewel embroidery, which was executed sometimes on linen, sometimes on richer stuffs. The designs seem to have been based exclusively upon the Persian types, and in the (*Continued on page* 406)





FIG. 7. *A characteristic use of floral and lace forms of the late French Renaissance is shown above*

FIG. 8. *One of the small velvets (left) of the later Renaissance which is characterized by boldness, bluntness, and not too fine consideration in the drawing*

FIG. 9. *An interesting variation (right) of the seventeenth century after the flower forms of Europe began to be used*



Folding Tables of Divers Kinds for Divers Uses

Photographs by F. M. Demarest





THIS ENGLISH BUTLER'S TRAY *mounted on legs makes a splendid coffee table. It may be brought in with the service on it and with the leaves up as shown. When they are let down the table is a generous oval of old mahogany. Courtesy of Alice Marks*

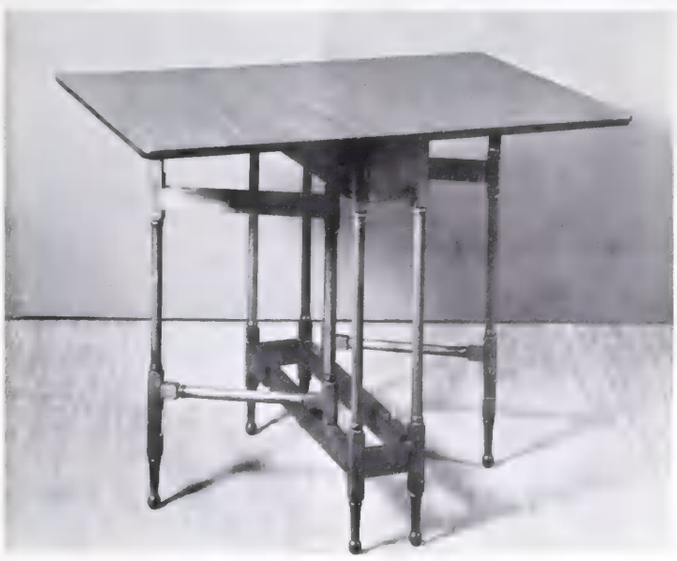
STRICTLY MODERN *is this extension refectory table of maple bordered with walnut. Planned especially for the combination living-room and dining-room, it has space beneath the top for silver or linen and a shelf to hold magazines or other accessories while the table is being used for dining. Courtesy of Hearthstone Furniture Company*



THIS TRESTLE-TYPE BUTTERFLY TABLE *is a less familiar form of the favorite of Colonial times so popular to-day. Although folded this is but 6" wide, it opens up into a round table 26" in diameter. It may be obtained in maple or in the more formal walnut. Courtesy of The Val-Kill Shop*

A MAHOGANY SHERATON GATE-LEG TABLE *in miniature size folds into practically nothing or opens out quite generously to be used at a sofa end, or temporarily as a tea table. Courtesy of Camden Shops*

A DE LUXE BRIDGE TABLE *made to harmonize with the nicest eighteenth-century surroundings, with a frame of finely detailed mahogany and a playing surface of silk moire, has set-in marble ash trays or coasters. It comes also in fine lacquer finishes for cardrooms and sunrooms. Courtesy of Miss Higgs, Inc.*





BURLINGAME PUBLIC LIB.

MIRRORS PAST

BY MARGARET THOMPSON



THIS MIRROR *of characteristic modern simplicity takes the form of a three-panel screen. It is effectively grouped with a tall chest of green lacquer with silver trim which houses various dressing-table appointments, and a round bench whose top is upholstered with a quilted Normandy petticoat. Courtesy of Lord & Taylor and Park Avenue Gallery*

WITH DECORATION *massed on the sides rather than across the top, this modern mirror is a radical departure from precedent. The narrow panels on either side are of glass tiles decorated with clear glowing red, gold, and black in geometric designs, bordered by a narrow gilt metal framing. Courtesy of Eugene Schoen*



MIRRORS have long since ceased to function merely as looking-glasses in which to behold one's image. Their reflecting surfaces have been found to add immeasurably to the feeling of space, light, and color in any interior in which they may be used and to enhance the value of other furnishings, for the reflection of an object is often more beautiful than the thing itself.

A mirror may be so hung as to reflect a bit of the outdoor landscape, and in this sense become a picture. It may be used to reflect color. It may be used to catch daylight, and thus brighten a part of a room that would otherwise be lifeless, or it may serve to produce a brilliant reduplication of artificial lights.

In the average home there is hardly a room that cannot be improved by the use of at least one mirror in the right place, and many an uninteresting wall space may thus be invested with character and charm.

Even a small room will acquire an appearance of spaciousness if a mirror is placed at one end or opposite the entrance into another room, and one of correct proportions, when hung between two windows at the end of a narrow room, will convert an uninteresting apartment into one having the indefinable charm of 'style.'

There is no simpler way to give distinction to a hall than to introduce a mirror. Most halls are too small for pictures or for the effective use of other decoration, but no hall is too small or unpretentious for a mirror. It is always appropriate, always an improvement, and in a dark hall or on a dark stairway it is gloom-dispelling.

Since its inception the mirror has been regarded as a precious thing — something to be treasured and carefully

AND PRESENT

AND CHRISTINE FERRY



A REPRODUCTION *of the famous Endicott mirror of Bilboa type originally imported to Marblehead from the Bay of Biscay during the latter part of the eighteenth century. Sheraton furniture and the urn-shaped lamp are quite in keeping with this very lovely glass. Courtesy of Cooper, Williams, Inc.*

AN EXQUISITE MIRROR *from Persia, made in the early days of the eighteenth century, encased in a box with side wings that could be folded together over the front to protect the glass when traveling from place to place. The framing which encloses the mirror consists of tiles of mirrored glass elaborately painted with floral decoration, and the inside of the folding doors is also decorated. Courtesy of Little Gallery*



guarded from all harm. In the early days it was the product of much painstaking labor and a luxury to be indulged in only by persons of great wealth — a fitting gift to pass from one potentate to another. Gifted artisans have vied with one another in devising frames that should be worthy of its importance, and the story of mirrors in decorative furnishings echoes faithfully the progress of evolution in the great cycle of style development.

Mirrors have been framed with simple panels of wood in the natural finish or elaborately carved and gilded, of wood decorated with marquetry or combined with inlays of tortoise shell, of filigree metal gilded and fastened together with wire or enclosing precious marbles, of lacquer or painted glass, and, perhaps most unusual of all, of strips of mirrored glass held together with wood. But whatever the substance of which they have been constructed, in style they have reflected the character of other furnishings of the period.

Famous cabinetmakers of early days, whose names are so familiar to every appreciative admirer of the examples of their craft preserved in museums or worthily reproduced, have apparently devoted quite as much attention to the framing of a mirror as to the construction of the more substantial pieces of furniture which it was to accompany.

Mirror frames may be of the utmost simplicity or they may be in accord with a lavish scheme of decoration. The craftsman of to-day, adventuring in the spirit of modernism, is quite properly shaping and framing his mirrors in a manner reflecting the simplicity of line characteristic of the present-day movement in furniture building.

From the *atelier* of such a (*Continued on page* 408)

Courtesy of the Pennsylvania Museum, Memorial Hall, Phila.



THE GREAT HALL *at Millbach, Lebanon County, Pennsylvania, whose main feature is the huge fireplace crowned by a mantel nearly ten feet long hewn from one piece of oak*

PENNSYLVANIA DUTCH

A People whose Handicrafts merit wider Recognition

BY JOHN RAMSAY

THE interest shown in recent years in the furniture and accessories of the Pennsylvania Dutch country is well merited. These people have not received the attention they deserve from our historians, and particularly from the students of our early handicrafts. They were the only considerable Continental European element in our early immigration, and, being set apart from their neighbors by language, race, and religion, retained a distinct individuality, under which their daily life and its adjuncts accepted slowly the improvements and changes which took place around them.

The name 'Dutch' is, of course, a misnomer, as these people were Germans from the Palatinate, Württemberg, Bavaria, Saxony, Alsace, and Switzerland. The first to come were the Mennonites, driven out of Alsace and the Palatinate by the invading armies of Louis XIV of France, and they built the first church in Germantown, now part of Philadelphia, in 1688. The Dunkards, a German sect with tenets resembling those of the Quakers, settled west of Philadelphia about 1720. In 1732, the Ephrata Community was founded as the Seventh Day Baptist Society, a communistic settlement with strict religious rules. They had a 'Brother House,' and later, when women insisted on joining, a 'Sister House,' a refectory, and a printing press, which issued the monumental *Martyr Book* of twelve hundred pages in 1784. The members of this community were Moravians, who also, under Count Zinzendorf, settled Bethlehem in 1740.

At one time the flow of German immigrants was so great that the Quakers who controlled the provincial government placed a head tax on them, and their influence was so powerful that one Moravian missionary, David Zeisberger, is credited with preventing the Delaware Indians from siding with Great Britain during the Revolution. Being industrious and thrifty farmers, these people spread out from their original settlements into most of central Pennsylvania, western Maryland, the Shenandoah Valley of Virginia, and various localities in West Virginia and Ohio.

Throughout all this territory, the 'Dutch' have retained their identity and their aloofness, and have clung tenaciously to the ideas and manners, as well as the goods and chattels, of their ancestors. Although they are almost without exception prosperous, industrious, and thrifty, their life in some settlements is unbelievably primitive even to-day. The language, a South German dialect, with some words of English, is still spoken freely, although almost everyone can now speak English. A neat frame house may supplant the old log or stone cabin, but the latter is always retained, and often houses the family overflow.

The traditional dress is retained, sad-colored garments reminiscent of the days of many petticoats for the women, with

Courtesy of the Pennsylvania Museum, Memorial Hall, Phila.



THIS OLD WARDROBE *with its interesting carving shows that the work of Pennsylvania Dutch craftsmen can compare favorably with that of cabinetmakers in more sophisticated communities*





THE CHEST *of pine on the left has very beautifully decorated sunken panels. The one on the right is of solid walnut with star decoration inlaid*

bonnets occasionally showing a sly hint of coquettish adornment among the younger generation. The men wear square beards, or long hair, according to the principles of their sect, black broadcloth suits of antique cut, and wide, low-brimmed black hats. And the children are quaintest of all, small replicas of their parents.

The frivolities of this world are sternly repressed. No gold ornaments, even watches, can be worn, and the automobile, which was banned for years, is now permitted only if painted a funereal black. Almost all the necessities of life are home products. Even the wool from the farm sheep is still occasionally spun into yarn, dyed, and knitted — not woven — into garments for the owners.

This simple existence is, naturally, reflected in the Dutch homes, intensified by their scrupulous and vigorous cleanliness,



ONE *of the great wardrobes which were important pieces in the homes of the early settlers*

but also modified by the traditional German love of comfort. Their outstanding characteristics, in fact, are simplicity, comfort, and solidity, combined with an unexpected feeling for color. Furniture, fabrics, accessories such as tinware and china, interior and exterior, all show vivid hues. The Pennsylvania Dutch blue, a clear bright shade with no hint of another color to warm its blueness, is the favorite, with crude red, yellow, and green also used. One family painted their doors, inside and out, pale green with orchid panels, but the community did not entirely approve of this innovation.

The usual Dutch interior is severely simple, but bright and cheerful. The walls are generally plain, often whitewashed, and the woodwork white or brightly colored. The floor, covered with small bright hooked or braided rugs, may be painted, but is usually scrubbed almost white; 'eating one's dinner off the floor' would be quite possible in these houses.

A BEDROOM *from Millbach with a great summer beam of poplar running through the centre. These rooms are now in the Pennsylvania Museum*

Courtesy of the Pennsylvania Museum, Memorial Hall, Phila.



ANOTHER VIEW *of the Great Hall at Millbach which was used as living-room as well as kitchen. The open cupboards, long oak refectory table, and solid chairs are typical of the sturdy simplicity of Pennsylvania Dutch furniture*

The furniture, rather heavy and solid, includes no unnecessary pieces. The bright china and glass and painted tinware in the dresser or corner cupboard, old prints or glass paintings on the walls, and invariable flowering plants in the windows combine to make an impression of homely comfort.

The Pennsylvania Dutch styles are rarely adapted to elegant or magnificent interiors, although their cabinetmakers produced some furniture in the classic styles which will stand comparison with the work of craftsmen of more sophisticated communities. These pieces suit the characteristic Dutch room by virtue of their simplicity of ornament and solidity of construction, while their dignity and fine proportions enable them to stand beside more elaborate and graceful furniture. But the Pennsylvania Dutch were farmers, and working farmers, and their homes reflect this fact. At the same time, they were always a prosperous and comfortable people, and the simple house or country home which is the ideal of so many present-day Americans cannot do better than adopt the Pennsylvania Dutch vernacular.

Since the original Dutch immigrants were mainly of the peasant class, who, crossing the ocean, broke all connection with their homeland, they did not import their choicer possessions as did the wealthy planters and traders of Virginia (*Continued on page* 394)

Courtesy of the Pennsylvania Museum, Memorial Hall, Phila.



Photographs by Charles L. Franck



A Garden in New Orleans

Whose Walls of Mellowed Brick frame the Sequestered Beauty of Bygone Days



CAMPHOR TREES *shade this old walled garden and oleanders are reflected in the still surface of the pool where waterlilies float. Over the gate grows a wide-leafed vine covered with feathery sprays of deepest rose, and growing in the garden are other plants native to the South — azalia, crapemyrtle, pomegranate, and bamboo. The garden of Mr. and Mrs. Robert G. Dugue*

The House Beautiful COLOR GUIDE

ROOMS DESIGNED BY ADELINE DE VOO, *Decorator*

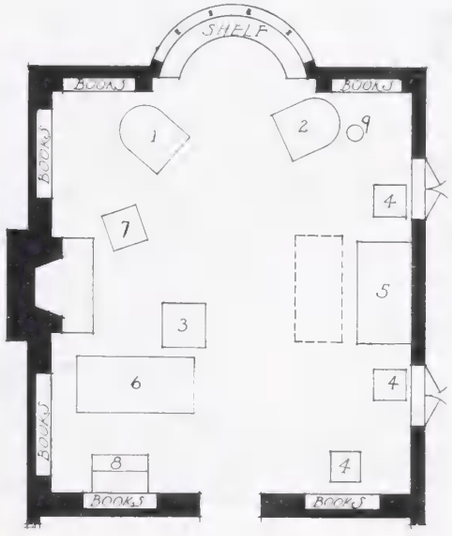
Rendered in color by JOHN GOSS

I. *A Library in a Country House*

THIS month we are reproducing in color furnishing schemes for two libraries — the first a more elaborate room such as might be found in a larger country house, the second a small study which might well be a secondary room in a larger house or the principal living-room in a suburban house or small apartment. Both these rooms show an interesting modification of the modern mode. Modernist furniture is used, but comfort and livableness have not been sacrificed.

The library has three focal points of interest: the fireplace with its grouping of couch, table, and chair; the curved bay window with low shelf of plants and two comfortable chairs, and the large table and chairs opposite the fireplace. Two of these plainly show in the colored rendering on the next page.

The color scheme is worked out in green and brown which ranges from beige to a warm dark tone. The walls are covered with a pink-beige patternless fabrikoid, a material that is applied like wallpaper and has the advantage of being washable. The floor is of cork without rugs except for the one small hooked rug of modernist design in front of the large table. The bookcases, which are an essential element in the design of the room, have shelves lined with the reseda-green found in the chintz, and cupboards below are painted this same color. In one panel is a square recess lined with silver and containing figures illuminated by concealed lighting. All the panels and shelves are edged with bands of chromium, which is also used at the top of the walls in place of a cornice. This continues across the bay, where it serves as a flat rod for the hangings which drop from it by means of one-inch loops of the same brown suède cloth of which they are made. At the windows, hung straight and fairly full, are glass curtains of green and brown figured voile. Two large comfortable chairs upholstered in green suède cloth and piped with brown flank the bay; a large low couch by the fireplace is upholstered in chintz with a modernist design in browns and greens; the other furniture is metal with light green fabrikoid seats or cushions of the same chintz used to cover the couch. To give strength to the color scheme, black is introduced in the large table top, in the marbleized mantel, and in the base of the couch and legs of the furniture.

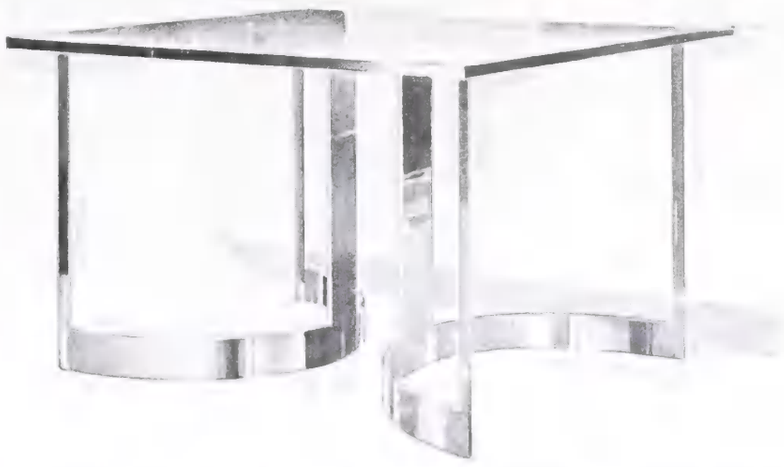


KEY TO PLAN

1. Chair covered in green suède cloth with brown piping
2. Reverse chair with same upholstery
3. Metal table with glass top
4. Metal chairs with seats of light green fabrikoid
5. Library table
6. Couch covered with figured chintz
7. Metal armchair covered with chintz like couch
8. Small movable steps
9. Floor lamp of metal and glass

NOTE: *All the materials used in decorating this room are available in the shops. If you are interested in any of them we shall be glad to send you information about prices and sources. Address Readers' Service, House Beautiful, 8 Arlington Street, Boston, and send a self-addressed stamped envelope.*





The table above of metal and black bakelite is number 5 on the plan, and the metal chair at the left covered with light green fabrikoid, number 4

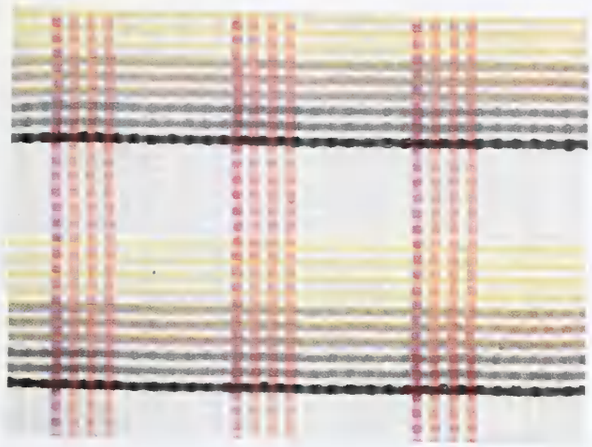


A LIBRARY IN A COUNTRY HOUSE

The color scheme of this room is worked out in a range of browns and greens which give it a rich, substantial appearance especially appropriate for a library. Beige fabrikoid covers the walls and cork the floor, while the chintz of the couch and armchair (shown at the left below) adds further notes of these colors. The same colors are repeated in the voile of the window curtains, also shown below. Bands of chromium border the bookshelves and continue around the room in place of a cornice.









A SMALL STUDY IN A SUBURBAN HOUSE OR CITY APARTMENT

This study, although small, offers several working or reading centres. It is worked out in a color scheme of brown, henna, maroon, yellow, and black. The walls have a horizontally striped paper graded from brown through henna, rose and pink, to yellow; the floor is black linoleum, the woodwork reddish brown, and the furniture natural color. Above are reproduced the chintz (right) which covers the chair by the fireplace and cushions on the couch and stool, and the Swedish net (left) used for hangings.

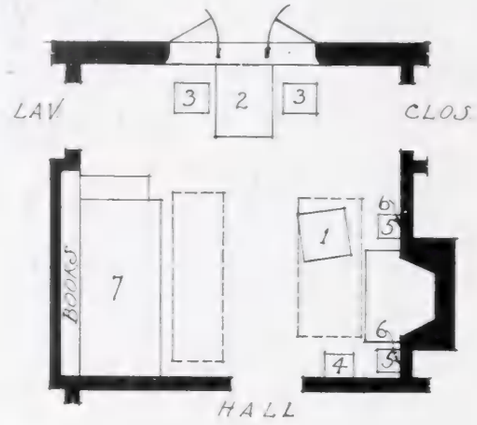


II. *A Small Study in a Suburban House or City Apartment*

THE ROOM DESCRIBED BELOW IS ILLUSTRATED IN FULL COLOR
ON THE PRECEDING PAGE

THIS room presented a real difficulty in furnishing, for two reasons. In the first place it is small, only 11′ 9″ x 12′, and in the second place it has a fireplace close to the corner, which makes a comfortable grouping of furniture around it extremely difficult. In spite of these handicaps the room is adequately furnished without overcrowding, and there are three distinct reading or working centres: the large chair by the fireplace; the couch, which will hold two comfortably; and the desk, where again two may work at once. Although there are three doors in this room, it has the advantage of only one real entrance, so that it is not a passageway, a drawback of many otherwise well-ordered rooms. The three groups of furniture leave adequate channels for traffic to and from the hall, closet, and lavatory.

The color scheme of this room is based on a combination of brown, henna, and maroon with touches of yellow and black. The walls are of striped paper with the stripes running horizontally from dark brown at the bottom through henna and rose to pink and the merest suggestion of yellow at the top. The woodwork, which is very plain with veneered doors without panels, is painted the reddish brown of the paper. The baseboard is the darkest shade of brown. Around the trim of the doors — there is no trim at the window — and outlining the bookshelves is a narrow black band.



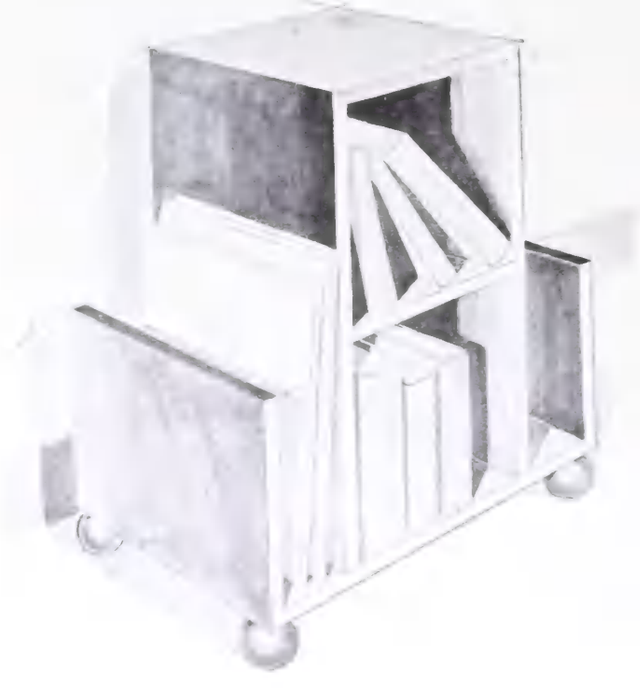
KEY TO PLAN

1. Armchair in brown, red, and yellow chintz
2. Desk with shelves for books
3. Chairs with seats of henna suède cloth
4. Bench with cushion of chintz like chair
5. Bookstands
6. Lamps on bookstands
7. Couch upholstered in maroon suède cloth with end table

The floor is covered with plain black linoleum with a narrow yellow stripe painted on it about six inches from the edge. There are two rag rugs in colors repeating those used in the room and echoing as well the stripes of the wall.

The furniture is of natural wood with black lines. It is of modernist design, although not extreme. It would be difficult to imagine a more practical group than the desk and two chairs or a more comfortable one than the couch with its soft cushions upholstered in maroon suède cloth and with its end table offering lamp, book, and cigarette at hand. The placing of this table under the bookshelves makes not only a useful grouping, but an extremely attractive one. These shelves, it should be noticed, are irregularly placed — again a useful as well as a decorative device. They are painted inside the color of the woodwork and edged with black. This essential black note is repeated in the Japanese iron silhouettes each side of the window. At the one large window are hangings falling free to the floor, of Swedish net, in green, henna, brown, yellow, and black.

NEXT MONTH *color schemes for two more rooms will be shown — for a large and small bedroom.*





The bench above, number 4 on the plan, has a cushion of the same chintz used to upholster the large chair (number 1). The bookstand at the left is one of a pair placed each side of the fireplace under a long projecting mantelshelf painted a reddish brown like the rest of the woodwork

Photographs by H. Bagby



A Little House of Long Ago

An Excellent Example in Yorktown, Virginia, of our Southern Colonial Cottage Architecture

BY EDITH TUNIS SALE

WHOEVER motors along the most important thoroughfare in old Yorktown, Virginia, is enchanted at first glance with the quaint little house once the town home of Cole Digges, a man of consequence in the early days of the colony. With all of the simplicity of a humble roadside farmstead, the tiny dwelling has the quality of a folk song, and never could one pass without stopping to look more closely at it, so subtle is its charm.

The year 1705 marked the beginning of this cottage when Lot No. 42 was sold to one John Martin. Its erection is thought to have been begun the following year, but it was not until 1713 that the property came into the possession of the conspicuous Digges family, who held it nearly a century.

Commanding a most lovely water view, and on the brink of old York River, the modest structure awakens interest by its absence of affectation. With its façade overlooking America's first customhouse and tied to the historic ground by sturdy English ivy, the Digges House is a rarely perfect little building. It is 'not large, not tall, not bald-faced with great staring windows, but a shy, blinking house with a roof going to a peak above the dormers,' which are used as pleasant instances in the roof rather than as a dominating influence. A wing placed with great discretion upon the rear gives the appearance of an architectural letter L.

Built of bricks covered with a wash of white, the dwelling is true in every line to America's earliest architecture. It has handhewn beams with thick walls capable of showing the beauty of windows and of doors. The roof is slate, the outside shutters slat, and the small windowpanes are separated by muntins of uncommon strength.

On the northern aspect the walls are — as is often said — a picture. A gnarled mulberry tree throws its arms above the venerable structure, creating a wondrous tracery of shadows, and there grows within one corner an ivory-trunked crapemyrtle which in summer embroiders the neutral green of bountiful leaves with bloom of cheerful pink. The old brick walls, mellowed through the coat of fast-disappearing whitewash, harmonize with the climbing ivy in soft cadences of salmon and green and gray.

BUILT AT THE BEGINNING *of the eighteenth century, this little house is true in every line to the simpler forms of Colonial architecture of the South*

This little house, after its happy, romantic youth, stood for a long time desolate — solitary — alone. Its walls — the victim of injury and neglect — gradually fell, and the whole dwelling showed a pathetic semblance of decadence and was forgotten in the hurried rush of years. Then changes came. The simple beauty of its ruins and its strong personal appeal caught the interest of one with appreciative vision, and in 1925 its restoration was sympathetically begun by Mrs. Carol Paul, whose mother, Mrs. George Chenoweth, now calls the cottage home.

As one expects, within this tiny domicile it seems more by chance than design that an arch opposes the entrance door, an arch in deep reveal from which double doors lead from living-room to rear hallway. Here the walls are dignified with sheathed paneling in nut-brown pine, the floor boards are wide, and the moulded cornice is a true Colonial detail.

As it should always be in little houses of this character, the central hall is rather wide. The stair which rises along one side is crudely simple, and the manner in which the various doors open in and out of the hall achieves an effect of warm hospitality. In the living-room, true to the type of its period, there is no mantelshelf and the cornice is quite im-



THE WALLS OF THE HOUSE *are of brick, still partly covered with whitewash, up which ivy climbs to the weathered roof of irregular slates shaded by a gnarled mulberry tree*





THE WALLS OF THE HALL *are covered with sheathed panelling of nut-brown pine, and the arched opening with deep reveal and double doors is of special architectural interest. The moulded cornice is a true Colonial detail*

THE PANELING *of the living-room is moulded and, true to the type of its period, there is no mantelshelf over the fireplace*





THE DINING-ROOM, *also sheathed in pine with a deep cornice, appears to-day with its simple furniture much as it might have two centuries ago*

portant. Here the paneling is — as it should be — moulded, that above the fireplace appearing to have been designed to show off to best advantage the portrait of a distinguished colonist which now adorns it. Double sash curtains of organdy lend seclusion to the windows. In the dining-room a Dutch door leads outside, and the austere ceiling lines are interestingly broken at the chimney end.

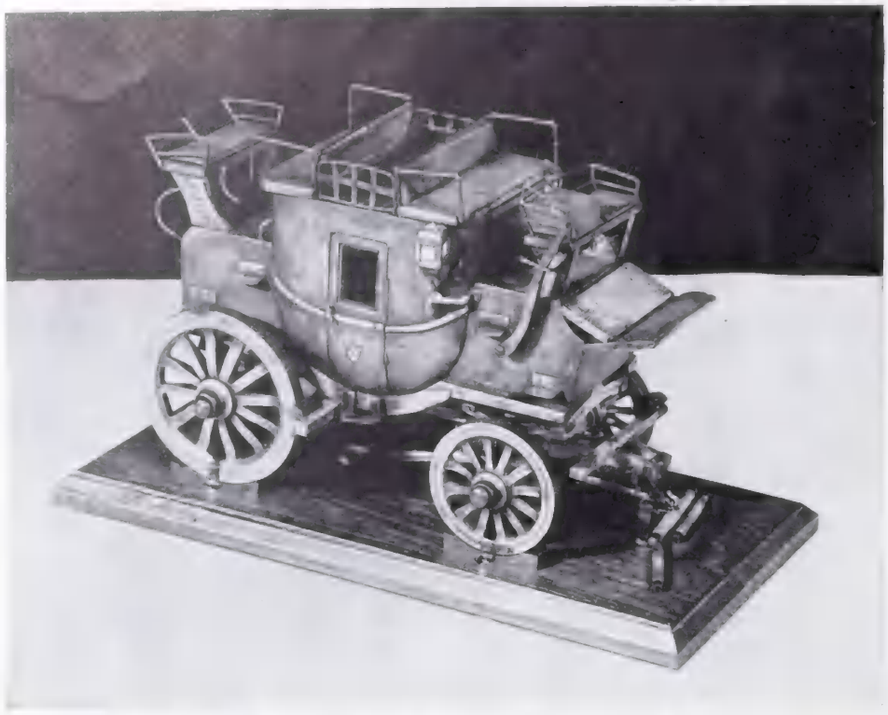
The peaceful rooms appear to-day much as they might have when the Colonial family lived there, for in its restoration an admirable adherence to the spirit of the house has been faithfully followed in every detail. The low ceilings and the sunshine which pours in through each small-paned window contribute their share toward the friendly atmosphere and the unaffected simplicity of the architectural treatment, combining to lend a peculiar air of distinction.

It is very human in its individuality, this little Virginia house. So much history has been written around it, so many romances have been interwoven with its walls, so much sorrow has been outlived by it, that age has but increased its strong appeal. For all who admire the cottage architecture of the seventeenth century, the little Digges House stands preeminent in construction and in design.

Photographs by Criterion Photocraft Co.

FAMOUS COACHES OF HISTORY

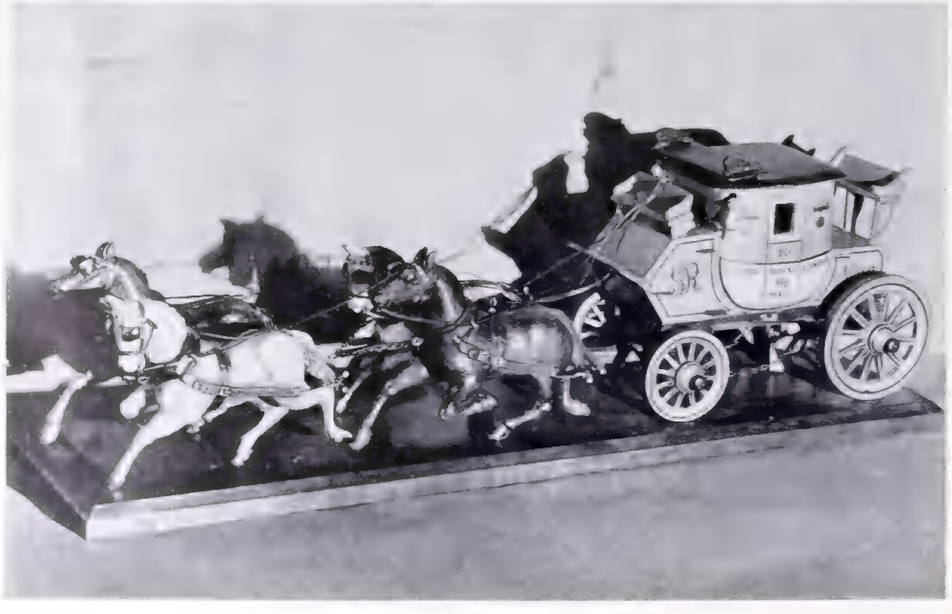
Authentic Models of old Coaches which have Historical as well as Decorative Value



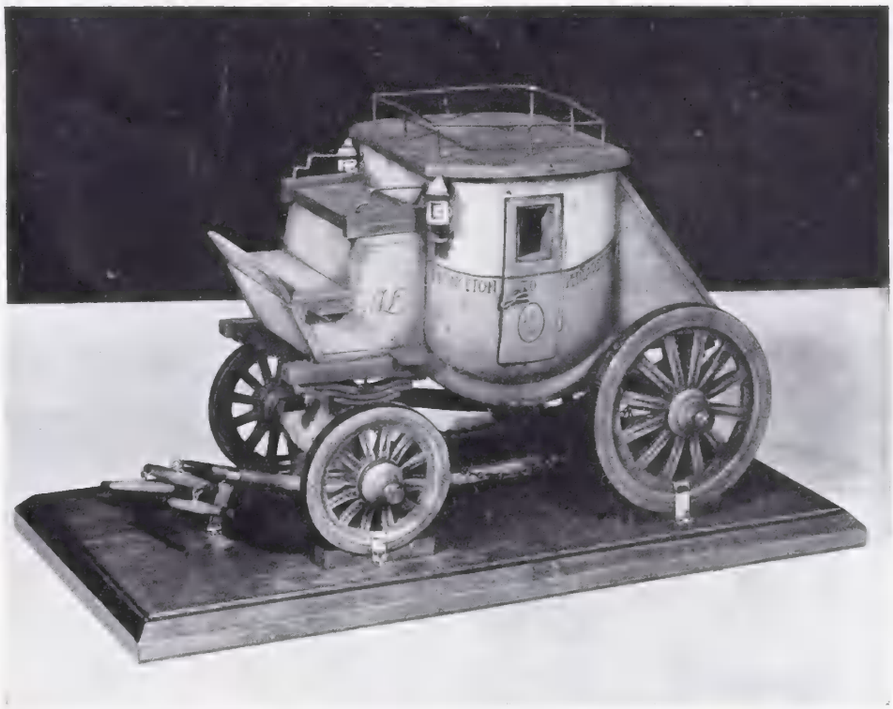
THE TEMPEST, *a New York to Westchester tallyho, which was a familiar sight on the Boston Post Road during the eighties. These coaches were run on regular schedule and were required by law to be kept in good condition for the safety of passengers*



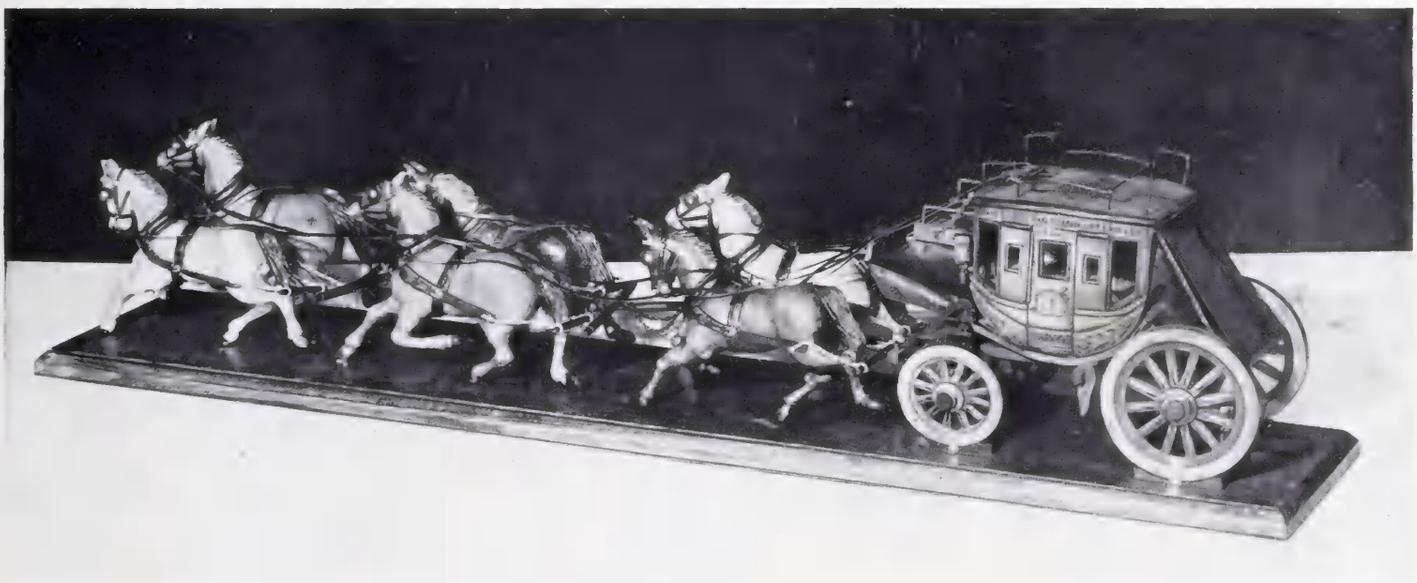
THIS COACH, *painted blue and red and heavily gilded, was one of the magnificent train that composed Maria Louisa's escort from Austria to France when she was espoused to Napoleon. It was used not only for the wedding procession, but also for their coronation and for the baptismal escort of the King of Rome*

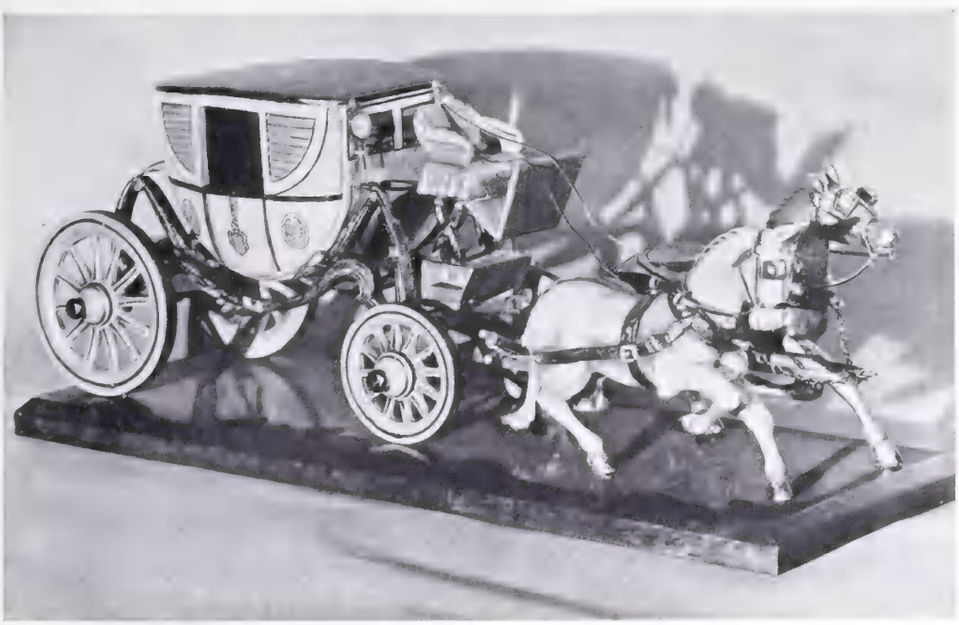


AN ENGLISH MAIL COACH, *painted gray and yellow, running between Oxford and London in the early nineteenth century. The crown, royal insignia, and initials G. R. (George Rex) were used by all coaches licensed to carry mail*



PAINTED *in garnet and yellow with black trim, this Colonial coach which ran between Princeton and Philadelphia is typical of the conveyances used in that section of the country during the early part of the nineteenth century, and probably carried many a boisterous crowd of 'collegiates' in the good old days*





THE WESTERN MAIL COACH *of Concord style was widely used in the United States during the last century, and in the sixties and seventies the coach and six from which this reproduction was made ran between San Juan and Los Angeles. This type of coach is still being used in some parts of South Africa*

GEORGE WASHINGTON'S PRIVATE COACH, *painted in blue and gray with his coat of arms on the door. The original of this model is now on display at Mount Vernon. Models shown by courtesy of Herman Leedgens*

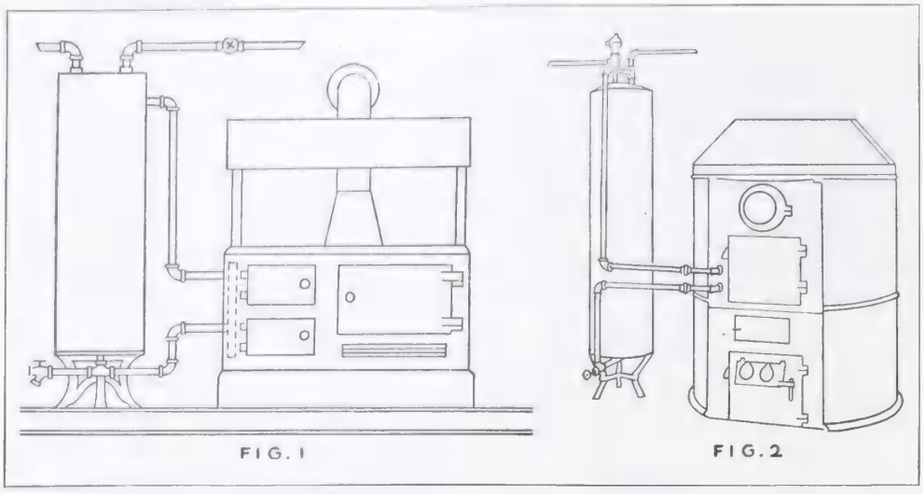


FIG. 1

FIG. 2

FIG. 1. *A water back in the kitchen range was one of the earlier methods of heating water automatically*

FIG. 2. *Typical installation of direct water heater placed among the coals of the furnace fire. In its simplest form this coil is made up by the plumber out of ordinary water pipe. Courtesy of Excelso Products Corporation*

WATER HEATERS

A Consideration of the Various Means by which the domestic Hot Water Supply may be obtained

BY V. T. H. BIEN

EVER since the inauguration of that popular institution, the Saturday night bath, hot water has become more and more an indispensable requirement of every household. The development of the facilities that make it instantaneously and infinitely available are of interest and are an important subject of investigation to every prospective builder.

Water heaters may be divided into two main groups. In one, water is heated and stored in suitable tanks against the time of need. These are the storage heaters. In the other, water is heated only as required. No reservoir is maintained, water being heated as it passes through properly designed piping placed over a heating unit. The burner and coil must be large or the flow of water restricted to allow time for the heating of the water as it passes over the burner. These are the so-called instantaneous or continuous-flow heaters.

There is another fundamental distinction between the two types. The storage type operates at the full city pressure, delivering water at the hot water faucet with just as vigorous a stream as may be had from the cold water faucet, but the amount which may be had at any one time is limited to the capacity of the tank. When all the heated water has been withdrawn, one must wait till another supply can be heated.

With the instantaneous type, however, there is no limit to the amount of hot water which may be had at one time, but the flow is restricted and must be divided between as many faucets as are turned on simultaneously. In extreme cases the flow may be reduced to a mere trickle, and the first floor will be favored over the second. So the maid in the kitchen will have first call for hot water as against the mistress who may be trying to draw a bath on the second floor.

Despite these fundamental limitations, each type has its proper place, where it will best meet the needs of the household.

Practically any fuel, including electricity, which is more a form of power than a fuel, may be used with any type of the storage group. Gas is the only fuel ordinarily applied to the instantaneous heater. In all types, water is made to pass over or come in contact with a heated surface, whether it be an electric heating element, the hot shell of the fire pot, or a pipe coil placed among the coals of the furnace or over a gas or oil burner.

Coal Heaters

THE WATER BACK. Probably the first water heaters were those deriving heat from the old-fashioned water back in combination with the kitchen range (Figure 1). No doubt there are many who, having been brought up in modern urban communities, have never heard of these more primitive methods of heating water. The water back is merely a double wall on one side of the fire box of the kitchen range, so arranged that water may pass through it. A pipe at the bottom admits water from a tank near by, while another pipe at the top takes the water back to the tank after it has become heated.

This method of heating water is practical and economical, and the fuel relatively inexpensive. Insulation is therefore not so important, especially as heat given off by the boiler is not lost, since it aids in heating the house. It is obvious, however, that one has hot water only while the range is in operation, and most houses of to-day, unless they are large enough to be more in the nature of hotels than private dwellings, have some other means of cooking than the old-fashioned coal range.

HEATING COILS. A modification of the water back is a coil in the fire box of the furnace or boiler in the basement. This in its simplest form is merely a pipe coil (usually made up on the job by the plumber), installed in such a way as to come in contact with the coals of the fire, but at the same time so as not to interfere with coaling. Practically all furnaces are provided with holes through which these coils may be run into and out of the fire box (Figure 2).

While this method is simple and effective, water may be overheated with a fresh vigorous fire. Furthermore there is no hot water in summer when the furnace is not in operation, and there is rarely enough in mild weather. This method is open to several other objections. It is subject to little or no control, and the coils, as usually made, burn out within a few years and may give out at a most inopportune time, deluging the fire and putting the whole heating plant out of commission.

There are a number of modifications of this type of coil which overcome many of these objections. They are the same in principle, but are of much improved design. They are of cast iron, rather more in the nature of manifolds than coils, and are so arranged as to absorb a maximum of heat, either directly from contact with the fire or from heat radiated from it. The latter are placed above the fire so as to be out of the way. These heating elements are more durable than the pipe coil and, being better designed for their purpose, ordinarily give better results. If the water contains much lime or other scale-forming materials or sediment, the effectiveness of the heating element may become impaired by a heavy deposit of scale, which inhibits the transfer of heat and may also hasten deterioration of the coil.

INDEPENDENT COAL HEATERS. While entirely dissimilar in appearance from the water back, the little coal heater for water now made by most of the boiler and radiator companies operates on the same principle as the water back in the kitchen range. It is a miniature hot water boiler in which a coal, or even an oil-burner, fire provides the source of heat. The water absorbs heat as it circulates within the double walls of the boiler. There is a pipe intake from the storage tank, at or near the bottom of the jacket. Another pipe near the top carries the heated water back to the tank, so that a constant circulation is

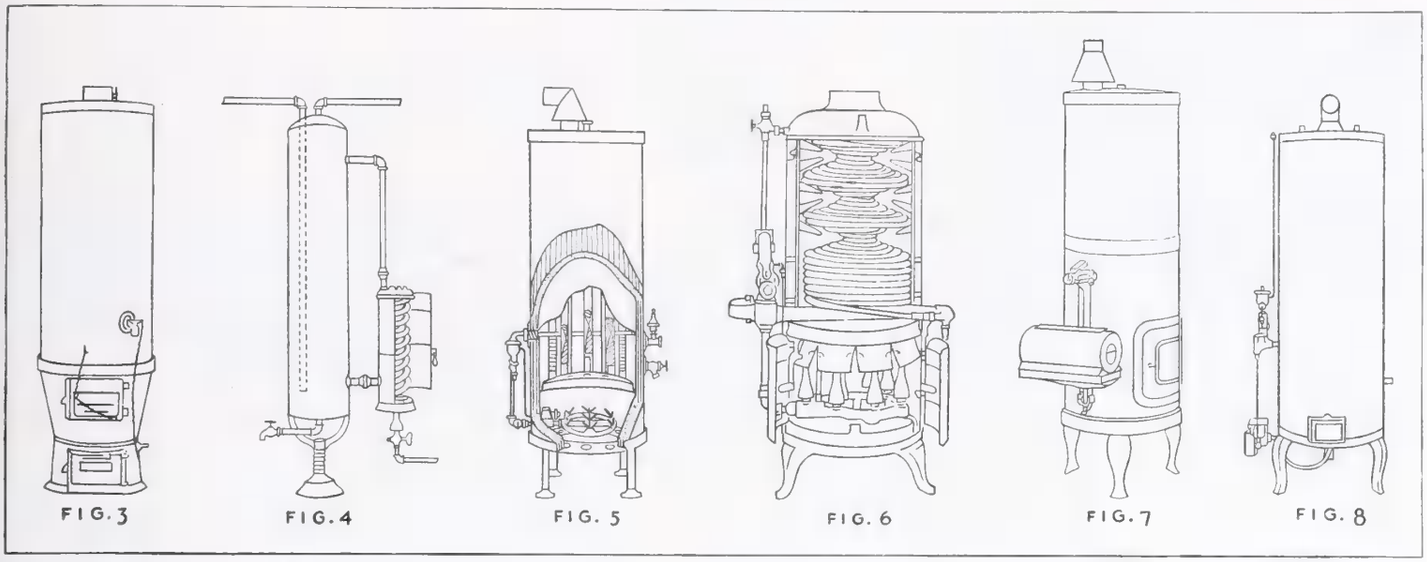


FIG. 3 FIG. 4 FIG. 5 FIG. 6 FIG. 7 FIG. 8

maintained. The operation of this unit is improved and there is better economy if the whole business is insulated, though this is not often done.

These units are usually less expensive in operation than those using gas or electricity, though much will depend on the relative cost of fuel. They are troublesome as compared with the automatic heaters, and require attention once or twice a day, sometimes oftener, but are often the only solution to the problem, especially where gas or electricity is prohibitive in cost or not available. Sometimes in larger installations, especially if regular janitor service is at hand, they are used because of their low fuel cost.

A modification of the coal heater has been brought out recently by one of the larger manufacturers of heating equipment (Figure 3). It is a small water-jacketed stove on top of which is mounted a tank (usually insulated). The smoke flue passes up through the centre of the tank and is provided with baffles, which are plates or other obstructions placed in the path of the hot gases to provide a larger heat-absorbing surface and to keep the gases stirred up so as better to heat the water. The remarkable feature of this unit is its thermostatic control of the drafts. When water is withdrawn, or when it cools off, the drafts are turned on until the water is brought back to the desired temperature. Of course turning on the drafts will avail nothing if one has neglected to maintain the supply of fuel.

FIG. 3. *Thermostatic control governed by the temperature of the water regulates the drafts of this boiler mounted over a coal fire. Courtesy of American Radiator Company*

FIG. 4. *Manually operated gas heater coupled up to ordinary range boiler. Courtesy of American Gas Association*

FIG. 5. *A self-contained automatic storage gas water heater showing essential details. Courtesy of the Lovekin Water Heater Company*

FIG. 6. *A diagrammatic drawing of an instantaneous gas water heater with the housing removed. Courtesy of Ruud Manufacturing Company*

FIG. 7. *Automatic storage heater using kerosene, with thermostatic control. Courtesy of Florence Stove Company*

FIG. 8. *Another type of oil burner which burns crude oil and is automatically operated. Courtesy of Motor Wheel Corporation*

It is not implied that other coal heaters cannot have automatic controls, for there are several devices which may be installed with any of the coal heaters. Some are operated electrically, while others depend upon the heat of the water to expand a gas which is confined within a limited space. The consequent pressure is made to operate the drafts.

In selecting a heater of this kind it often happens that one which may be large enough to supply all the hot water needed may have too small a fire pot to be practical. The fire will require frequent attention, or may even take French leave.

It is hard to lay down any set rule as to proper size. If you find that the smallest size handled seems adequate to your hot water needs, it is well to put the question of practicability squarely up to your dealer. He will usually be able to advise as to the practicability of his products in this respect.

Gas Heaters

These are mainly of three varieties and include heaters of both main groups, namely: the old style tank heater, sometimes spoken of as the side-arm heater; the automatic storage type; and the instantaneous or continuous-flow heater.

TANK HEATERS. This type of heater is probably the parent of the rest (Figure 4). It consists of a coil, usually of copper or bronze, housed in a cast-iron casing, with an ordinary gas burner, either like or similar to that of the common gas stove. This burner, which is at the bottom of the coil, is lit by hand whenever hot water is wanted, and is turned off (also by hand), as soon as the tank of water is heated. (*Continued on page 400*)

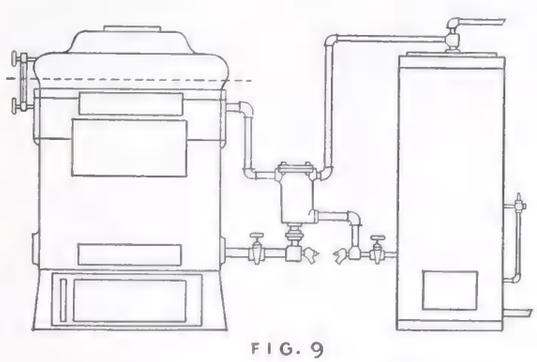


FIG. 9

FIG. 9. *Indirect water heater connected to house-heater boiler and cross-connected to automatic gas storage heater. Courtesy of Excelso Products Corporation*

FIG. 10. *A tempering tank connected with the water heater will save much fuel in cold weather. Courtesy of Lovekin Water Heater Company*

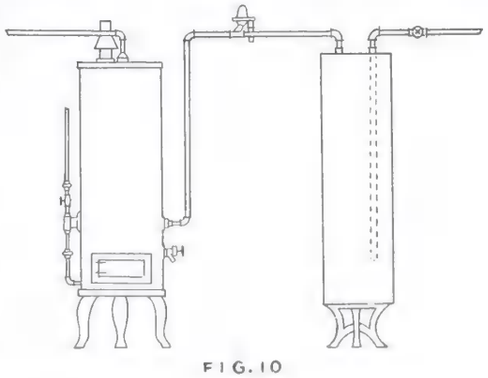


FIG. 10



The HOUSE CONFIDENTIAL

BY

FRANCES LESTER WARNER

ILLUSTRATED BY BEATRICE STEVENS

XI

Building for Posterity

'COME up into the attic as quietly as you can,' said Lucinda one stormy evening when we had stepped over to the House Confidential with a letter of Gregory's that had come to our address by mistake. Our guest, Roderick, had taken his departure, and we were feeling very care-free. After hanging up our dripping raincoats, Phineas and I followed Lucinda up the flights of stairs, while Gregory skimmed through his letter in the hallway and then came up after us two or three steps at a time.

Evidently the attic had been turned over to the children as a playroom; at least they had turned it over to themselves. But what Lucinda was particularly showing us, by the light of the one electric bulb, was a miniature improvised stage.

'You notice,' said Gregory, 'the chief unit of construction is the packing box and the strawberry crate. They're furnished by Hewlett's young friend, Tim Casey, whose father runs a grocery store. The Weatherbee children are the moving spirits, but Casey's their heavy villain. Hewlett, we understand, does juvenile and animal parts.'

'Patty Weatherbee plans the plays and acts as leading lady,' said Lucinda. 'She'll outshine her father and mother some day among the chief stars of the Stage and String.'

The Stage and String was the amateur players' club of our community, to which all who played a stringed instrument or cared about any phase of drama might belong.

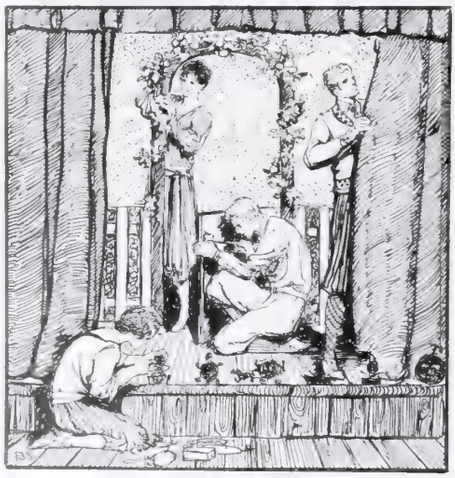
'We like to encourage this particular group of children,' continued Lucinda, 'because Hewlett's getting so domineering with all the other boys. You ought to see the Weatherbees and young Casey hold our Hewlett down. They come over here to play because Madge Weatherbee won't let them get the house mussed up at home.'

Quite vividly we all remembered the Madge Weatherbee condition of high polish. Gregory laughed, but Lucinda glanced around the wreckage of her attic and gave a little sigh. Parents who are so neat that they chase their own offspring out of their own premises should be required to charter a little squad of scavengers and cleaning women to repair the ravages their children make when they work off their repressed vitality on somebody else's house and yard. Lucinda was almost the only parent in the neighborhood who treated her son as a lawful tenant in his own home — not as a tolerated nomad. Consequently, all the other boys poured into the House Confidential's yard. And, also consequently, Lucinda usually knew by the sound exactly what Hewlett was doing, and approximately where he was.

'We've decided,' said Lucinda, 'that while the craze for acting lasts we'll give the children that space downstairs that opens from the side entry, for a theatre. They can get in and out without climbing any stairs. They'll be as independent as they are here. And, for a surprise, we're going to build them a safe little stage. Want to help? We're afraid Casey'll go through the cover of a strawberry crate sometime when he's stamping around.'

Thrilled with the wisdom of this project, down the stairs past Hewlett's room like guilty things we stole; and, in the space that opened off the side entry, we made our plans.

It took us a number of rainy evenings to complete our stage. Phineas and Gregory



It took us a number of rainy evenings to complete our stage

erected the platform, so constructed that if the children got tired of it, it could easily be taken down. Gregory constructed some architectural units that could be put together in various combinations to make throne rooms, turrets, or a Swiss châlet, according to the drama of the hour. Just now, he put them together to make a fence with a little arched garden gate, like the first scene in *Pomander Walk*. Lucinda painted a dreamy back drop of pale blue sky and drifting clouds. I hemmed the curtains of soft blue monk's cloth, and Phineas devised a way to make them run. Lucinda manufactured a vine of small pink and white roses and green leaves, and draped it over the arch of the garden gate. And, as a finishing touch, I made some fetching little footlight sconces of hammered pewter, in fairy-tale shapes designed by Phineas to consort well with the Cinderella plots and mystery drama in vogue with the younger set.

Modern pewter makes an admirable re-



The children gazed, enthralled

flector, not too glaring for a little stage. You can hammer and rub the pewter down to the proper soft gray silvery sheen on the side toward the audience, leaving the inside of the sconce unsubdued, or you can tone it down to any degree you wish. Our sconces were in such shapes as Cinderella's Coach, Humpty Dumpty, a Goblin with Green Glass Eyes sitting on a fence, Ratty from *Wind in the Willows* paddling in his boat, Old Br'er Tarrapin rampant (roof elevation, rear view), and two little Halloween Pumpkin Moonshines with saucy stems at an angle and alarming perforated grins. These jack-o'-lanterns were placed at either end of our string of sconces; and when the wires were rigged and the lights in the audience went off and the footlights went on, we stood and hugged ourselves at the general effect. In choosing colors and visible lighting fixtures that children would like, were we not a goodly model for all parents and uncles and aunts? With every fibre of our inmost beings, we felicitated ourselves.

Each of us paid the utmost attention to the details that we ourselves had made. Gregory bade us notice the fine poise of his fence and the easy manner of the gate. Lucinda adjusted for the twentieth time her dainty sprays of paper rosebuds against the heavenly blue. Phineas drew the curtains tirelessly to and fro. And as for me, all that I could think of was my row of darling little pewter footlight sconces, shielding the eye of the beholder with their so (*Continued on page* 404)

Establishing Character by Beams and Stucco

The House of J. C. Davies in Johnstown, Pennsylvania

FRANK J. FORSTER, ARCHITECT

Photographs by John Wallace Gillies, Inc.



In the living-room *rough-coat plaster walls of natural color, oak beams and lintel over the fireplace, and wide oak floor boards provide a setting for furniture of simple character*



In the dining-room *an Early American cupboard consorts amicably with an Italian table and chair from the Basque country. The woodwork in both these rooms is stained a chestnut-brown*

Chats on Antiques

by Nancy Cooper

Went to bed and got a caudle made for me and slept on it very well. — PEPYS DIARY for 1659

IN this department for January 1929 there appeared a discussion of certain examples of early Staffordshire creamware painted in blue under the glaze in designs of Chinese character. Those of you who share my enthusiasm for this ware will be interested in a plate (Figure 1) which has recently come to my attention. It is of a coarse-quality stoneware, heavier and more crudely potted than similarly conceived examples usually attributed to Leeds, and is covered with a thick yellowish glaze which has chipped away in several places to show the texture of the paste underneath. The plate is ten inches in diameter, and has the irregular corrugated blue edge usually associated with Leedsware and with some of the other commoner tablewares of Staffordshire. The design, which fills the entire bowl of the plate, and features the well-known 'Long Eliza' of much Chinese porcelain, is laid on rather heavily under the glaze, and has slightly run in firing. On the back is the impressed mark, ASTBURY, in irregular block letters.



Fig. 1. Earthen plate of early creamware, painted in blue under the glaze. Marked 'Astbury'

This, then, is the mate to the two plates in the Victoria and Albert Museum mentioned by Mr. Rackham in a recent issue of *Antiques* as representing probably the earliest specimens of this class of ware made in Staffordshire. I know of no other example in this country. The mark is that of Thomas Astbury, son of John of salt-glaze fame, who set up a factory at Lane Delph about 1725, and who is credited with having produced the first creamware made in Staffordshire. The body of this was probably that used previously for salt glaze, into which the elder Astbury had introduced calcined flint and white clay, and is covered with a lead glaze.

According to Shaw: 'When only Lead ore with a little Flint, was applied as glaze, the white clay not being of the best quality, and the flint so carefully prepared as in our day, the Pottery had a yellowish cast and was called Cream Colour. . . . This method of making Cream Colour, was practiced by many persons, and different qualities of articles made long before it received this appellation.'

The importance of this plate will be understood when it is remembered that this early cream body formed the basis for practically all the earthenware made by the Whieldon school.

The Communion Silver of a Historic New England Town

IN England, if one wishes to study the history of the early silver of the country, one turns to the carefully preserved collections of old families. In America, one turns to the churches. Tucked away in the safes of small-town parishes all up and down the Atlantic seaboard is a wealth of early silver, preserved intact through all the vicissitudes of changing fashions and the fatal custom of melting old forms into new, and representing sometimes within the confines of a single township the whole history of American silver from Pilgrim days to the decline of craftsmanship in the mid-nineteenth century.

It is a sad commentary on the present-day order of things that, whereas these beautiful things were the familiar accompaniments of worship in the days of our grandfathers, they are nowadays allowed to see the light perhaps twice or three times a year. Ordinarily the loving cup, designed to pass from hand to hand and lip to lip in the service which commemorates the brotherhood of man and his communion with God, rests on a shelf in the parish strong room, while impersonal congregations pledge their faith in individual glasses provided from the ten-cent store in the interests of sanitation. How much of the spirit they profess is sacrificed to the change would be difficult to estimate.

Unlike that in England, this American church silver represents in large proportion secular and domestic forms of plate as well as ecclesiastical. Colonial parishes were poor, and depended for their luxuries largely upon bequests, which often took the form of the gift of all or part of the domestic silver of the deceased. So we have caudle cups, 'cans,' tankards, and even porringers represented in the collections of old parishes almost equally with standing cups and flagons. To the student of old silver, this is a very satisfactory state of affairs, since it provides him within a limited field complete and usually well-documented material for the pursuit of his hobby.

One of the most interesting small collections of church silver that I know is that of the First Church of Concord, Massachusetts, whose history dates practically from the founding of the town in 1635 by Peter Bulkeley, its first pastor. The earliest piece in this collection is a fine caudle cup (left, in Figure 2) made by John Coney, teacher of the famous Paul Revere. His mark, 'I C,' enclosed in a shield with a crown above and a coney underneath, is impressed twice in the bottom, on which appears the following inscription: 'The Gift of Mrs. Margaret Bridges of Finglas in Ireland to ye Church of Concord April 6, 1676.'

This is the oldest known plain American caudle cup with gourd-shaped body, and evidently served as a model for subsequent gifts to the church by the same maker. The cup at the right, Figure 2, is identical in pattern, but slightly smaller, and bears the inscription: 'The Gift (chiefly) of Tho Browne Sen a member of ye Church of Concord to ye Said Church 82.' The Coney mark is impressed but once.

Four slightly larger cups by the same maker, and of the same design except for a beaded

Courtesy of the First Unitarian Church, Concord, Mass.



Fig. 2. The caudle cup at the left is the earliest known specimen of its type in America. This and the similar cup on the right were made by John Coney; the can in the centre by Jacob Hurd

decoration on the handles, were evidently purchased from church funds or given in a single bequest all at the same time, as they are alike, and are inscribed: 'Concord Church Treasure 1714.'

Caudle cups were seldom used as communion cups in England, except in nonconformist churches. But in American churches they are of frequent occurrence. Originally, of course, they were dedicated to the drinking of caudle, a pleasant warm concoction of thin gruel, wine or ale, and sweetened spices. Throughout the reign of Charles II caudle cups were considered an indispensable part of the furnishings of every well-ordered household.

The graceful mug or can, Figure 2, was 'The Gift of Mary Ingraham to the Church in Concord,' and is an undoubted example of a piece of domestic silver dedicated to the uses of the church. On the handle are initials, indicating that the piece was a gift, probably a wedding gift, to the original owner. It was made by Jacob Hurd (1702-58) of Boston, and is in the style with bellied body and high moulded base which was popular in this country from about the second quarter of the eighteenth century.

An old record of the church, dated January 1793, quotes an extract from the will of John Cuming, Esquire, as follows: 'I give and be-

Courtesy of the First Unitarian Church, Concord, Mass.



Fig. 3. Part of the Communion Service of the First Church in Concord. Made by Samuel Bartlett of Nantucket

queath to the Church in the Town of Concord, Fifty Pounds Sterling, to be as soon as may be laid out in silver vessels to furnish the Communion Table.' The exact amount of this bequest is recorded as 'paid Sam'l Bartlett, Esqr, in the same month for Silver plate for the Communion Table.' This probably refers to two flagons and four cups only of the set of six now in the possession of the church (see Figure 3), as only these are marked with the inscription: 'The Gift of John Cuming Esqre to the Church in Concord.' The other two cups are marked: 'Gift of Richard Kates' and 'Property of the Church,' respectively.

Samuel Bartlett worked in Nantucket from about 1760. There have been Bartletts in Concord since earliest times, but whether he belonged to them is uncertain. In any case, he and Coney must have been favorite silversmiths there, as the work of each is largely represented in a collection of early spoons now in the possession of the Concord Antiquarian Society. The work of each represents what is probably the highest degree of excellence attained in his own time in the art of the silversmith in this country.

Fig. 4. Three cups by John Coney dated 1714

Courtesy of the First Unitarian Church, Concord, Mass.



Signs of Age in Furniture

THERE are many factors which cause the antique faker to flourish in the land. But none, I believe, more powerful than the general public overestimation of him. This seems to have increased during the past few years, until it has nowadays become no uncommon thing to hear him credited with powers which are little short of miraculous. This in spite of the fact that no professional faker as far as I know has been consistently either prosperous or successful. Clever fakers there are, to be sure. But were they actually as clever as many people seem to think, I do not doubt they would be engaged in other more remunerative and less precarious occupations. Certainly there would be fewer of them if the buying public knew as much about the construction of old furniture as it might.

Anything like an attempt at a complete analysis of the structural points to be considered in distinguishing old furniture from the best reproductions is of course outside the scope of a department of this kind. But there are a few important characteristics of early cabinetwork seldom if ever reproduced in modern times which even the veriest amateur may be taught to look for and to recognize.

Although much has been written on the subject of the styles and types of early furniture, and comparatively little on its actual construction, it is to the latter that the expert looks in judging the merit of a given piece. The form of a leg, the turn of a moulding, or the design of a carving may be more or less readily copied by a workman with the necessary skill and patience to apply to the work. But it takes more skill and more patience than any modern workman has yet shown to reproduce all the details of the inner construction of a pretentious piece of furniture so that an expert cannot sooner or later detect its modern origin. Furthermore, it requires tools which the modern workman cannot well possess, and, I may add, more common sense than he is likely to show.

Take, for instance, the matter of the marks of wear. A new chair which has been buried for a year in a swamp or left for a season exposed to the elements may, at the end of that time, look old, but it won't look worn. Or if its owner has tried to batter or abuse it into such an appearance, it may look worn, but not in the right places. A chair, on the other hand, which has seen long service will show consistent wear in logical places. Chair backs will be more worn where the shoulders of the occupants have come in contact with them than lower down. The outer edges of the feet will be more worn than the inner, and those on the front feet which have oftenest been dragged on the floor when the chair has been lifted by the back and moved will be more worn than those on the back. Upper rungs will be more worn than lower ones, and both rungs will be worn in the centres and at the upper outer edges, and not at the lower inner ones. Finials of side chairs will be worn at the backs where they have come in contact with walls, and so forth.

The faker might have patience and imagination enough to reproduce some of these things accurately, but never all of them. The buyer, on the other hand, who considers carefully all the uses to which a given piece of furniture would have been put, and the treatment it would logically have had, will not likely be fooled, it seems to me, by the indiscriminate batterings of artificial antiquing.

In the matters of interior construction and old tool marks, he is often on even safer ground. Whatever other means the faker may have at his disposal for bringing about a look of age in his modern reproduction, he is not likely to have a set of seventeenth- or eighteenth-century tools at his disposal, or to be able or willing to use them if he had. So among the first things which the canny collector looks for in a supposedly old piece of furniture are the marks of early tools.

Modern turning lathes make something like five hundred revolutions a minute, and produce turning of a smoothness and perfection which would have been impossible with the older types of lathe. These ran slowly, their curved chisels leaving, as they progressed, shallow spiral grooves running round the turning (see Figure 5). Such marks on the legs of a turned chair or table member may not necessarily prove that the piece is old. But certainly a perfectly smooth and polished turning means that it is either new or has been recently tampered with.

Likewise suspicion is immediately aroused when the underpart of a table top or other plain surface is found to be of a mechanical smoothness impossible to the planing tools of a century and a half ago. Old planes had slightly curving blades,



Fig. 5. Marks of early turning lathe on the ends of a flax spool

which left, with every stroke, shallow-grooved and plainly visible tracks in the surface of the wood. On the underpart of the table top, Figure 6, these tracks may be seen running the length of the piece across the grain, with a few cross grooves where the plane was evidently used experimentally once or twice in the opposite direction. These things are not reproduced by fakers.

Other marks which are always looked for by experts in old furniture are the chisel marks often found on the curved parts underneath the seat rails of chairs, and (*Continued on page 398*)

Plot and Planting Plan for our New House

A Plan that can be carried out Progressively



Last month we showed a perspective and floor plan of our new Colonial house, designed by the House Beautiful Home Builders' Service Bureau and now being built in Hartford, Connecticut. In this issue we are giving in detail a plot and planting plan for the actual lot on which this is placed. The lot is 83′ x 125′, approximately level and without trees.

The required setback of 40′ in front and 10′ from each side line has rather unfortunately resulted in putting this house almost in the centre of the lot, leaving less space at the rear for garden and lawn than is desirable, but as this is a common condition often met with, this design plan is one that will be generally applicable.

The gravel driveway to the garage is short enough to permit the backing of the car to the street. This driveway is screened from the front lawn by shrubs, and the walk which continues from this drive around the garage to the service entrance is bordered on the north side with lilacs. An attractive setting is given the house by a white fence which extends across the front and part way down the sides, and privacy is further secured by continuing this screen with a fence of woven wood or of wire. A low trellis on which roses or grapes may be grown separates the drying yard and vegetable garden from the semicircular lawn which is bordered with shrubs and perennials. Between the lawn and the house is a terrace which may be paved with brick or bluestone.

Because so often the planting of the lot is left until after the house is built and is not included in the total budget, we are showing how such a plan as this one can be carried out progressively in four different stages. The important thing to remember, however, is that the plan should be made *at the outset* in order to secure the best location of the house, the most economical use of the grounds, and a unified scheme toward which every plant added will contribute.

Sometimes the finished grading and seeding of the lawn are included in the original contract of the house, but we have had the actual cost of this work figured in order to give the complete cost of all the landscape work.

Aside from the making of the lawn, this landscape work has been divided into four operations, each step being a logical apportionment of the whole. The first of these includes the planting of the larger trees, most of the foundation shrubs, and a few of the vines. This preliminary planting will give the house a setting and to an extent tie the house to the ground. The second step includes the boundary shrubbery and some additional planting at the house. The third step includes the front picket fence and the remaining boundary fence of woven wood or wire, and the vines for this screening. The fourth step includes such construction as the paving of the terrace, the stepping-stones, and the trellis, and the planting of the perennial border. The costs both of the preparation of the beds and of the plants are given. These costs will naturally vary in different localities, but the figures quoted were correct for the location of this house when obtained from contractors and nurserymen in July of this year.

COST OF TOTAL LANDSCAPE WORK

LAWN

940 square yards of lawn @ 25c	$235.00

I. PLANTING FOR SETTING

Trees

3 *Tilia cordata* (Littleleaf European Linden), 12′, @ $4.50	$13.50	
1 *Koelreuteria paniculata* (Goldenrain-tree), 6′–7′	3.00	
1 *Malus floribunda* (Japanese Flowering Crab), 5′–6′	4.50	
1 *Cornus florida* (Flowering Dogwood), 6′	6.50	
1 *Prunus subhirtella pendula* (Japanese Weeping Cherry), 6′	6.00	
1 *Quercus rubra* (Common Red Oak), 14′–16′	8.00	
1 Pear, Bartlett, 5′–7′ (3-year trees)	1.50	
1 Apple, Cortland, 5′–7′ (3-year trees)	1.50	
A large tree would be better here. It would cost between $50 and $125 more.		
		$44.50

Shrubs and Vines

2 *Rhododendron* ×*nobleanum* (Wilson Rhododendron), 2½′–3′	$14.00	
1 *Lonicera henryi* (Blueleaf Honeysuckle)	2.00	
2 *Philadelphus coronarius* (Sweet Mock-orange), 4′–5′	1.80	
3 *Syringa vulgaris* (Common Lilac), 4′–5′	$ 3.75	
10 *Xanthorhiza apiifolia* (Yellowroot), 15″	4.50	
20 *Hedera helix* (English Ivy)	11.00	
1 *Wisteria sinensis* (Chinese Wisteria), 3-year plant	1.50	
		$38.55

Preparation of Beds

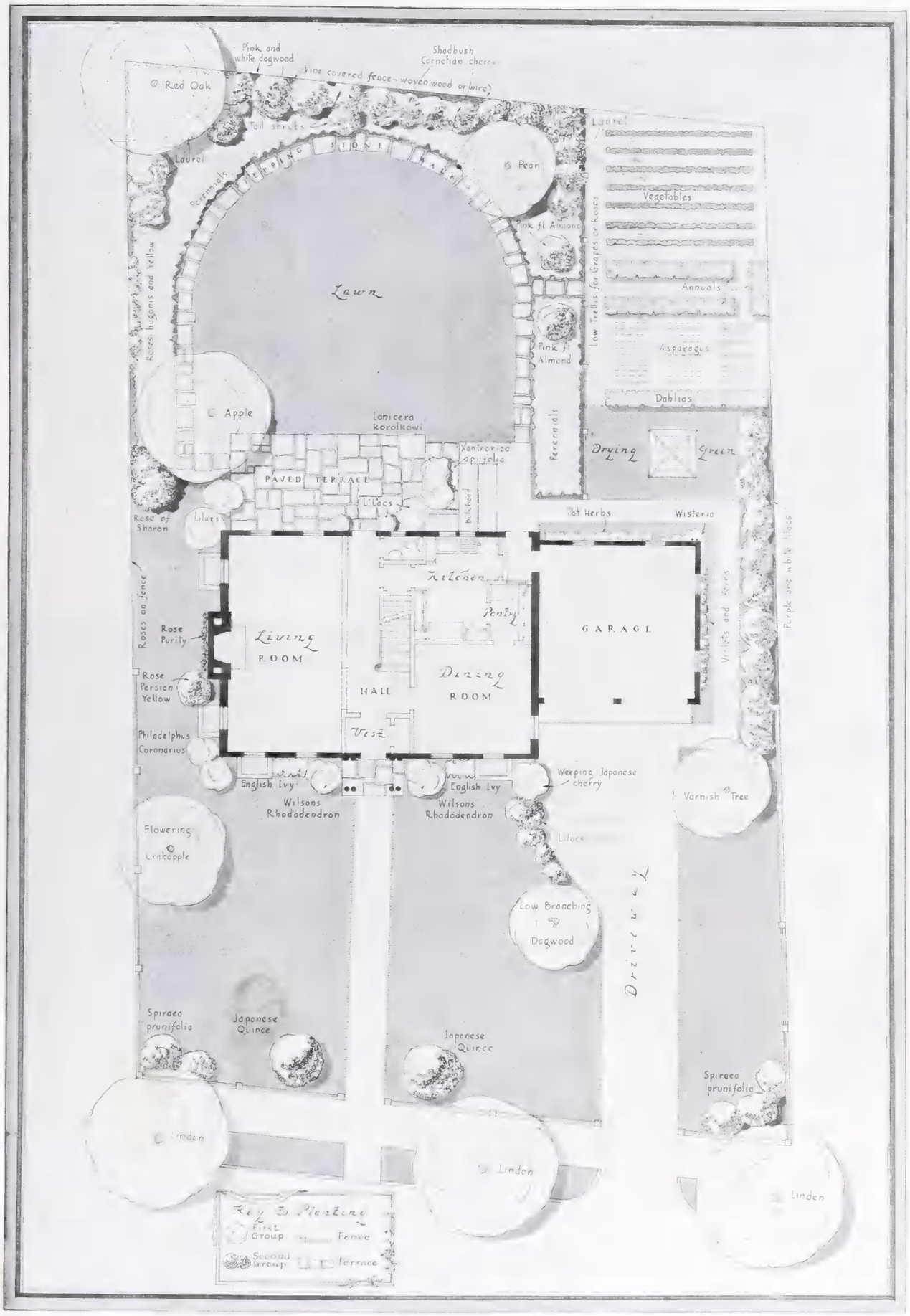
10 tree pits, 3′ deep, top soil and fertilizer, @ $10.00	$100.00	
9 square yards shrub beds @ $2.00	18.00	
Planting — 2 men 1 day	11.20	
		129.20
Total cost of first step		$212.25

II. BOUNDARY PLANTING

Shrubs

9 *Syringa vulgaris* (Common Lilac), 4′–5′	$9.00
1 Syringa, Ludwig Spaeth, 3′–4′	1.75
1 Syringa, Mme. Lemoine, 3′–4′	1.75
1 *Spiræa vanhouttei*, 4′–5′	.75
2 *Cydonia japonica* (Flowering Quince), 2′–3′	1.80
6 *Spiræa prunifolia* (Bridalwreath), 3′	3.00
1 Rosa, var. Purity	.75
2 *Rosa hugonis* (Hugonis Rose)	3.00

(Continued on page 410)



THIS PLOT AND PLANTING PLAN *is designed to be carried out in four different steps, as described on the preceding page and indicated by the key. The lot is a level one, 83' x 125' in size, with a 40' setback from the street and 10' from the side boundaries*

Photographs by Richard Averill Simon



EVEN IN A CITY APARTMENT *a Louis XV chair such as this one upholstered in needlework may feel at home if placed as here against a screen of walnut shutters of the Louis XIV period. The table is of earlier design, probably Louis XIII, and is therefore somewhat simpler in feeling than the chair. The exquisite covering has an excellent background in the soft patina of the brown wood, and there is flattery but no competition in the contrasting gleam of the tea service. Arranged by Ann Elsey*

CHOOSING THE APPROPRIATE CHAIR

Four New York Decorators Place Armchairs in Harmonious Settings



ENTIRELY APPROPRIATE *to a pine-paneled room is this copy of an English barrel chair covered in beige leather. An unusual eighteenth-century table with a little railing keeps the ensemble from being heavy, while the rich colors of the needlework settee and the Oriental rug complement the wood tones. Arranged by Elsie Cobb Wilson*

A DIRECTOIRE BERGÈRE *is at home beside a marble fireplace of the period topped by the solemn marble and bronze ornaments. The bouillotte table of walnut with its marble top and gilt rail holds the formal lamp and appropriate accessories. The rug is an Aubusson. In the cabinet at the back is a collection of vases, and a pair of lovely Sèvres urns stand on the table beneath. The predominance of black and the generous use of gold are typically Directoire. Arranged by McMillen, Inc.*





THIS FINE OLD ADAM ARMCHAIR *with its blue-green brocade covering is in complete harmony with the rather delicate Sheraton writing table, old English silver inkstand, and Chinese accessories. The rug is needlepoint and, although new, is delightfully soft with its blended colorings of dull blue and faded rose. The framed copies of vues d'optique carry out the feeling of lightness. Arranged by Ewin & Ewin*

15 SHRUBS *for* FOUNDATION PLANTING

THE first event in adorning the grounds about our home is the placing of shrubs along the house foundation. Though first in importance, it is also the most difficult of all shrub planting, for we expect a foundation shrub to be neat and refined at all times, as it is under perpetual observation. It is a nice trick to place foundation shrubs to good effect. For this purpose such shrubs should be chosen as require little pruning or special care, as are free from pests of all kinds, and by habit of growth, foliage, flowers, and fruits will always attract our attention and excite our interest. Few are the shrubs that can live up to all these requirements. Nor must they grow so tall as to shut out light and air. We have too few shrubs of medium height and irreproachable character.

Although æsthetic requirements are high for these shrubs, the physical conditions of the location make growth of a normal character difficult. The soil close to the house is poor, too well drained (or deluged with drip from the roof), and the poor plant may be in boiling sun against the south walls, or in perpetual darkness on the north side and crowded beneath dense trees. Only the toughest shrubs thrive in places like these, and the tough are not the most beautiful.

It is a mistake to mask entirely the foundations of a house, and shrubs may often be confined to the corners and at the entrance, letting the contact of the house with the ground remain visible at intervening points. In the list of plants for California several are included which, although not shrubs properly speaking, are excellent for their silhouette, an important consideration especially for the Mediterranean type of house.

IN THE *Middle Atlantic States*
by LOUISE BUSH-BROWN

Caryopteris incana (mastacanthus)
[*Common Bluebeard. 2′–3′*]
An interesting plant of shrubby nature that gives variety and character to a foundation planting. In the vicinity of Philadelphia it seldom attains a height of more than three feet, but in warmer climates it grows considerably taller. The gray-green foliage is a bit coarse in texture and the chief beauty of the plant is its bloom, the violet-blue flowers being produced in abundance in late August and early September when few other shrubs are in bloom.

Cotoneaster horizontalis
[*Rock Cotoneaster. Up to 2′*]
One of the finest of this large and aristocratic family. The branches are horizontal in habit of growth, being almost prostrate. The foliage is small, dark green, and very glossy. In the North the leaves turn a brilliant red in the autumn and drop, while in the South they are practically evergreen. The flowers, white with a pinkish tinge, are small and not in the least showy, but are followed by myriad bright red fruits which are very decorative.

Cydonia maulei
[*Lesser Flowering Quince. 2′–3′*]
A close cousin of the lovely Japanese quince, but less widely known. It is a low-growing shrub, of very picturesque outline. The flowers, borne in great profusion during the month of May, are a striking orange-scarlet. A shrub of great beauty and individuality that gives a note of brilliant color when used in a foundation planting.

Deutzia gracilis
[*Slender Deutzia. 1′–3′*]
A dainty and lovely shrub, particularly desirable for foundation planting. It is of dense, upright growth with gracefully arching branches which, in late May, are festooned with flowers. The pendulous, bell-shaped blossoms are borne in clusters. In the type they are white, but there are numerous varieties with rose, pink, and carmine tints.

Ilex glabra
[*Inkberry. 6′–10′*]
One of our native shrubs, a member of the holly family, of open, spreading habit with graceful branches. The foliage is evergreen, very glossy, and usually deep, dark green during the winter. In spring the branches are wreathed with tiny white flowers, followed by small, shiny black fruits which remain throughout the winter. Endures partial shade extremely well and is excellent for foundation planting.

(*Continued on page 412*)

IN THE *Northeastern States*
by STEPHEN F. HAMBLIN

Berberis julianæ
[*Wintergreen Barberry. 5′*]
The largest of the hardy evergreen barberries, erect, informal, with broad shiny spiny foliage, really superior to box for any except very formal foundation plantings. Slow-growing at start, but it is wholly hardy close to house walls. The blue berries are rare until the plant is quite mature.

Deutzia gracilis
[*Slender Deutzia. 1′–3′*]
This, with its pink hybrid *D. rosea* and the varieties, makes the best flowering low hedge along a house wall. There are many tiny dead twigs to be snipped out in the spring, but the drift of white (or pink) flowers in May and erect low habit in summer make this a worthy candidate for this purpose.

Ilex glabra
[*Inkberry. 6′–10′*]
A most satisfactory alternate for box under extremes of cold, dryness, or shade. It is less regular in habit, but the dark berries are of little value. Each leaf has three teeth near the apex, while the stiffer *I. crenata* has several teeth, but is no hardier than box.

Kerria japonica florepleno
[*Double Kerria. 6′–10′*]
Almost a vine and often gets labeled a double yellow climbing rose, though the leaves are simple and not of rose type. Likes full sun. The big yellow rosettes in May are unlike any other flower. There are bright green stems in winter. The type form with tiny single flowers is less useful as a foundation plant.

Lonicera syringantha
[*Lilac Honeysuckle. 6′–10′*]
An irregular tumbling bush, particularly well placed on a slight mound and falling away from the wall. Narrow leaves and slender twigs, with many clusters of small tubular blossoms in May of lilac color and odor. *L. lonicera wolfi* is more dwarf with larger flowers or darker color.

Neillia sinensis
[*Tube Neillia. 3′–6′*]
Similar to the above, but of heavy foliage and stouter growth. For niceties of foliage this plant cannot be rivaled. The little clusters of tubular reddish blossoms are not much to admire, for the low mounds of foliage are the attraction.

Philadelphus lewisi
[*Lewis Mockorange. 6′–10′*]
Perhaps the most graceful of all this group. It has loose slender branches,

(*Continued on page 414*)

IN THE *Middle Western States*
by WALTER D. POPHAM

Amorpha canescens
[*Leadplant. 1′–3′*]
A handsome free-flowering shrub of dwarf habit, with attractive silvery-gray foliage. Particularly good with stone houses.

Berberis thunbergi
[*Japanese Barberry. 3′–4′*]
A low dense bushy plant with fine stems and foliage. If desired, may be clipped into formal shapes or left to develop naturally.

Cotoneaster acutifolia
[*Peking Cotoneaster. 6′–8′*]
A large-sized shrub with slender arching stems, shiny pointed green leaves, and small pink flowers in June. A generally attractive habit of growth.

Deutzia gracilis
[*Slender Deutzia. 1′–3′*]
See columns 1 and 2.

Euonymus alatus
[*Winged Euonymus. 6′–10′*]
Ordinarily a large-sized shrub of somewhat spreading habit. It has corky winged branches and attractive foliage turning brilliant scarlet in fall. May easily be trimmed to any desired shape for formal or accent planting or used in the back of a planting where height is wanted.

Hydrangea arborescens grandiflora
[*Snowbill Hydrangea. 4′–5′*]
A useful shrub with pale green foliage and creamy-white snowball-like flowers in June and July.

Juniperus virginiana kosteri
[*Koster Redcedar. 3′–5′*]
A spreading bush-like form of juniper with handsome glaucous green plume-like foliage and generally attractive habit.

Ligustrum ibota, var. regelianum
[*Regel Privet. 3′–4′*]
A low-spreading shrub of generally neat habit, with horizontal branches and handsome, shiny, dark green leaves. Small white flowers in June and blue berries in fall.

Philadelphus lemoinei
[*Lemoine Mockorange. 3′–6′*]
A fine-twigged shapely bush with nice green foliage and handsome pearly-white and very fragrant flowers in June. A good specimen plant.

Pinus montana mughus
[*Mugho Pine*]
A low-growing evergreen of rounded

(*Continued on page 426*)

IN *California*
by HELEN VAN PELT

All shrubs listed are of evergreen foliage.

Abelia chinensis
[*Abelia. 4′*]
Where a shrub with medium-sized, arching branches is desired, the Californian will choose the abelia, while the Easterner will probably select the *Spiræa vanhouttei*. It offers the additional interest of a decided contrast in color, for the leaf is coppery and the pinkish, bell-shaped flowers are surrounded by several bracts of a deeper tone, which give the shrub a most attractive appearance. It has a long period of blooming during the summer and needs careful pruning.

Arbutus unedo
[*Strawberry-tree. 6′*]
One of the favorite native shrubs of Italy. This is valuable for strong structural green planting and has, as well, interesting bell-shaped pinkish flowers and very showy strawberry-like fruits. Repays cultivation but withstands neglect.

Azara microphylla
[*Boxleaf Azara. 6′*]
Azara has a striking character of its own. It bears graceful sprays of small, glossy, dark-green leaves growing in a way that may be described as fan-shaped. On account of this characteristic it may be trained as a wall shrub and will stand in dense shade.

Choisya ternata
[*Mexican-orange. 3′–3½′*]
Full round head, bright green leaf, fragrant white flowers in spring. Has a disagreeable habit of pining away without apparent cause. Where it thrives, it is a most valuable shrub for massing.

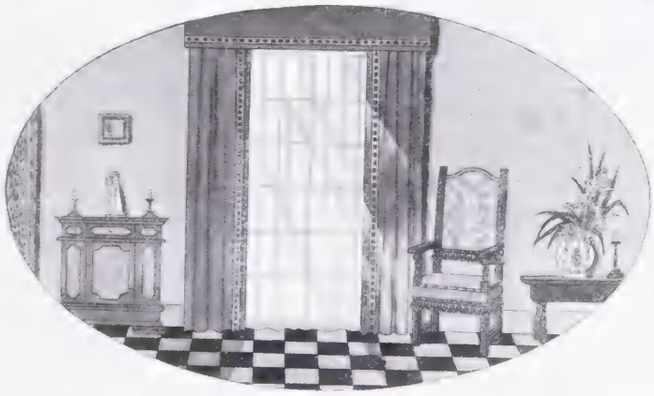
Cotoneaster francheti
[*Franchet Cotoneaster. 4′*]
This is one of the most compact of the medium-sized cotoneasters. Its small gray leaves and coral-colored berries, together with its stiff, but graceful, arching branches, make it a valuable shrub where softening effects are desired.

Dracæna Palm
[*Cordyline australis*]
This palm bears tufts of sword-like leaves. Sometimes these are on a single stem and sometimes the stem branches into many divisions which bear tufts of leaves and make a very striking specimen as it grows older.

Eugenia myrtifolia
[*Australian Brush-cherry. 10′*]
While slightly tender, this is such a

(*Continued on page 426*)

An authentic reproduction of an



ITALIAN RENAISSANCE CISELÉ VELVET



e finely chiseled design in this Ciselé velvet recalls the inspired artistry of medieval es . . . A plain weave of the same luxurious velvet has been used for draperies in the tch at the top of the page, setting off in exquisite contrast a chair upholstered in Ciselé.

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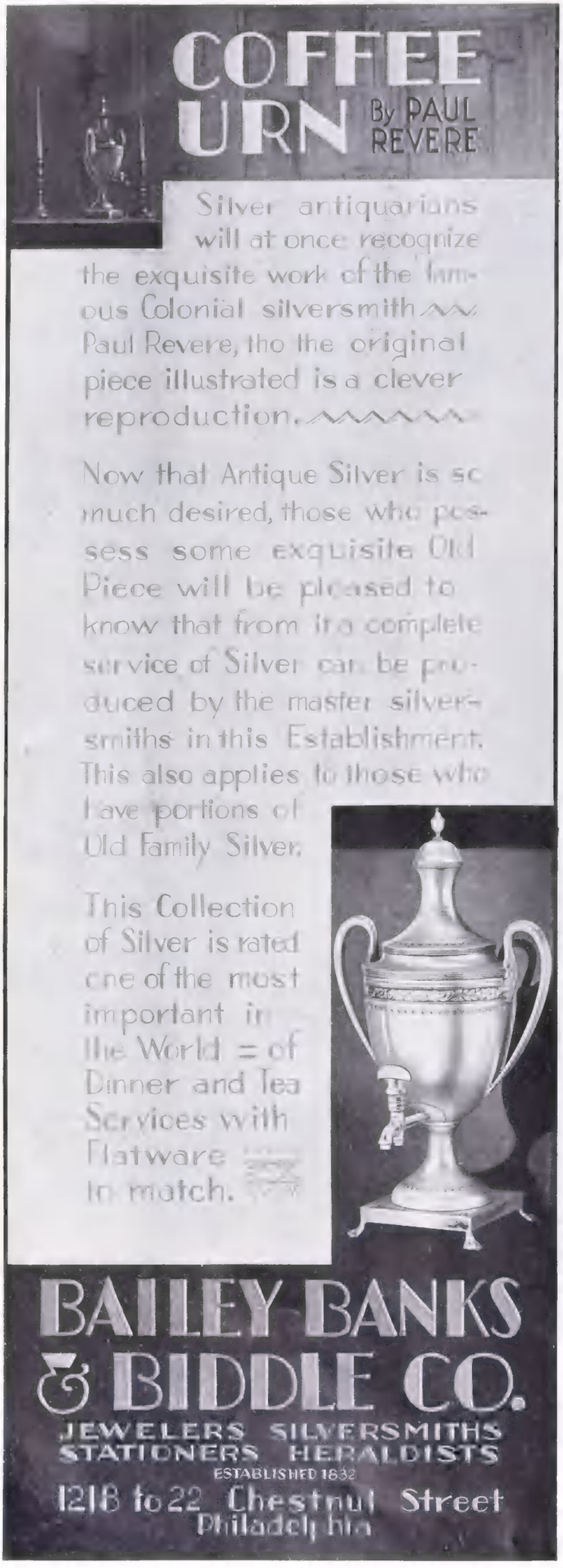
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Painted Patterns

(*Continued from page* 347)

It is rather surprising that these eighteenth-century patterns should fit so harmoniously into twentieth-century houses, but they seem to possess a modernistic spirit which makes them as appropriate to use in a modern apartment as in a Colonial house. Perhaps this is due to their two outstanding qualities, naïveté and sophistication, —the former quality blending with the antique and the latter with more modern surroundings.

Although the old patterns gave Miss Bridgman her first inspiration, she feels very strongly that these old designs should be kept unique, and while expressing their spirit she has never copied from them directly. As the accompanying illustrations show, each room presents its own special problem and is treated in an entirely original way, which accounts for the freshness and individuality which characterize all of this artist's work.

Miss Bridgman is too enthusiastic about the whole subject of painted patterns to guard jealously any trade secrets discovered in the process of working out her new form of decoration, and it is interesting to learn the practical methods she uses to achieve such artistic results. As a matter of fact she is quite safe in explaining her methods, since, after all, it is not the technique and medium with which she works that produce the beauty of her painted patterns, but a very sensitive artistic taste and skill which mere copyists will never be able to duplicate.

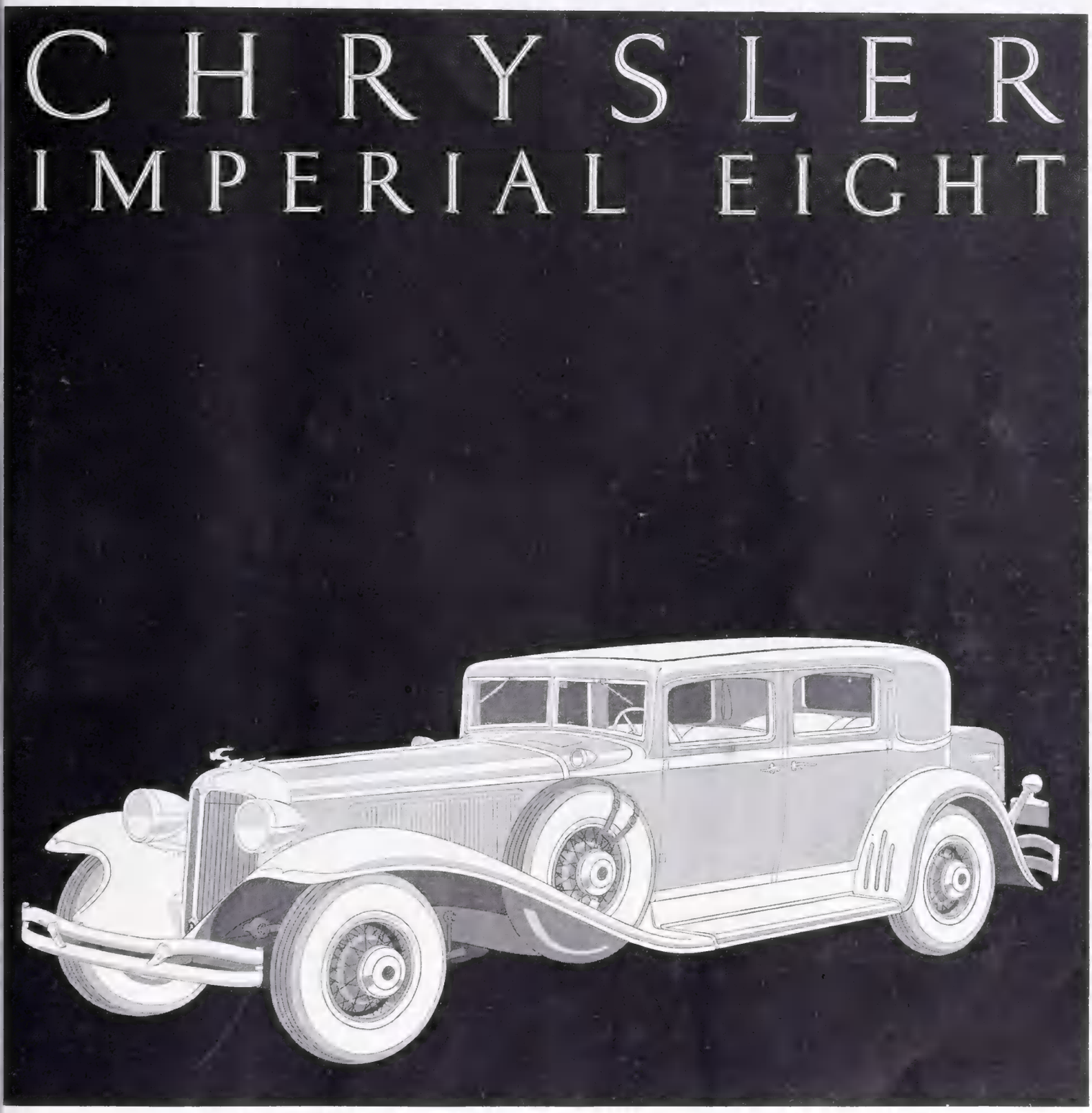
THE first step in decorating a room is the study of a blueprint elevation showing the position of the doors and windows, the details of woodwork, and so forth. Small-scale sketches of the stencil decoration are then made, showing one or more color schemes, and if the design is approved, full-size drawings are made and stencils cut. These are tried out in the room itself, and if the effect is satisfactory the proper background is prepared, and may be applied to either paneled or plastered walls. The ground is in flat paint to which sometimes one or more coats of similar paint are added, applied with a cloth — printed on in effect — instead of with a brush. This method produces an effect of depth and softness, especially when several slightly varying tones of the same color are used, giving the ground a vibrating quality which closely approximates the mellowed look that time has given to old plastered walls. The old walls were painted with tempera, but the modern flat oil paints have something of the soft flat tones of tempera, with the added advantage of being washable. On walls largely covered by the pattern a flat background is generally used, but on those with larger expanses of uncovered ground the broken color effect just described is used to great advantage.

ON this background the stenciled pattern is then applied, its units adjusted to fit the varying wall spaces so that, although the pattern is apparently uniform, its proportions and arrangement vary according to the space it must fill. Accents and minor portions of the pattern are added free-hand. This method of adaptation of pattern to wall space is well shown in the photograph of the morning-room in Mr. Dana's country house, where the problem of filling three differing spaces on the same wall was successfully solved. Here the spacing of the columns in relation to the central portion of the design makes the necessary adjustment, with an extra column added to fill the largest space. The background of the design is a jonquil-yellow, and as the pattern well covers it, a plain flat coat has been used. Unfortunately the photograph of this room gives the impression of a dark background against which the white birds and flowers stand out with undue prominence — an effect which is far from correct. The photograph of the detail of this pattern, however, gives a much more accurate impression of its values. The vine is a green-turquoise, the columns and valances a light *aubergine*, and tiny vermilion spots give a sparkle to the whole design. Curtains of yellow organdy with aubergine binding add to the sunlit impression this cheerful room imparts. In this old-fashioned room the pattern is on the north and south walls only, since on the east side bookcases and windows fill the walls above the chair rail and on the west side the fine old fireplace and the paneled walls surrounding it occupy the whole wall.

It is in rooms of this type, where the wall spaces are neither large nor numerous, that the more naïve patterns seem to be especially effective. Their charm on larger wall spaces may be seen in the illustration of a room in the house of Mr. and Mrs. Paul Sturtevant at Katonah, New York. Here the effect achieved by the use of a broken background is well demonstrated. The color is a very warm gray with a great deal of yellow in it, which gives exactly the effect of old plaster. The chief colors in the pattern are a combination of



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Rookwood Pottery
Cincinnati

THIS MARK
IS ON EVERY PIECE

Painted Patterns

(*Continued from page* 386)

yellows much like those found in the wild flower commonly known as 'butter and eggs' — a very pale yellow with accents of a much deeper tone. The butterflies are mulberry and turquoise-blue, and the former color is used in the darker notes of the valances and frieze. This pattern was designed for a very symmetrical and somewhat formal room, one side of which was taken up by a fireplace and paneling. It well exemplifies the advantage of such decoration over wallpaper, for in this case the main design has been proportioned to the large spaces, the space above the doors being symmetrically decorated with a variation of the main design and the smaller spaces with the vine.

Of quite a different type is the fascinating pattern of bouquets and butterflies with which Miss Bridgman has decorated her own guestroom. It is a tiny room with one dormer window, and wallpaper would at once have tended to bring the walls together. Yet the decoration, chosen with Miss Bridgman's unerring instinct for the right pattern in the right place, has greatly increased the apparent size of the room. The irregularity of the pattern is chiefly responsible for this impression, and though it seems as if the flowers and butterflies had been applied at random, they were in reality arranged with the greatest care and wisest calculation. Lack of insistent color and the varying sizes of units and groups of units combine to give the whole room an airy effect. Words again fail when it comes to describing the colors in this room. 'Flesh color' is an odious phrase suggesting lingerie, but actually the background color more closely resembles this shade than any other. The bouquets of flowers and butterflies are in two shades of taupe, and the little flowers which show light in the photograph are pale primrose-yellow. Even one not given to the use of superlatives would feel that 'ravishing' was not too strong an adjective to apply to this little room, and it would be interesting to know how Miss Bridgman ever manages to get rid of her guests.



A MOST ENCHANTING LITTLE GUESTROOM *under the eaves, whose decoration greatly increases its apparent size*

In describing all of these painted patterns it is depressing to realize the inability of words to define colors properly, or at any rate to give an adequate impression of the effect Miss Bridgman produces in her skillful handling of them. The color of the walls in the hall of Mrs. Weld's house in Greenwich, Connecticut, for instance, is one which defies description. It is neither pink nor red, but perhaps is most like the rosy brick found in some of our oldest houses. Here again a broken background of three coats gives a perfect effect of an old plaster wall toned with time. In other hands this sort of background would tend to become spotty or 'arty,' but used with the restraint which an artist knows how to impose, the effect is at once mellow and yet full of the life and vibrating quality already referred to. On this glowing background the leaves and birds are in brown, the columns and stars gray, the flowers gray and white, the leaves

At the present time more people than ever before are intelligently interested in the decoration of their houses, and it seems highly



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WHITTALL RUGS

Painted Patterns

(Continued from page 388)

probable that this old art which is just being rediscovered will eventually become one of the most outstanding contributions to modern decorative art. The work which Miss Bridgman and Miss Erskine have already done is not only an interesting reminder of a long-forgotten art, but a proof that it is still very much alive and full of decorative possibilities for the future.

It is indeed fortunate for us all that the pioneers in this new artistic venture should be artists, able to catch and hold the spirit of the past while interpreting it in fresh ways. For it is primarily because they chose to interpret rather than to imitate that these painted patterns of the twentieth century succeed in combining the charm of an old art with the vitality of a new.

From a Recent Exhibition of Glassware

(Continued from page 349)

and fragile that one might easily crush it in the hand, it yet required at least five men, possibly six, to fashion it before it even reached the annealing stage. To describe accurately and technically its creation would demand a more intimate contact than I have as yet been privileged to have, but, briefly, the bowl of the goblet is blown by the master workman; he is attended by a 'servitor' who stands ready to help him as he may need. From this point it passes through the hands of three or four other workers, each contributing a vital step in its growth.

There is then the annealing process, so that by the time the glass is ready to stand on our dining table it has passed through the hands of eight or nine men. Consider then, as you study the patrician grace of the various glasses illustrated, the combined effort, skill, and genuine love of beauty that they represent. Viewed in this light they take on a new meaning and a value out of all proportion to their cost.

We understand at once how precious are those slight irregularities which we find in hand-made glass and which even in matching pieces make no two ever just alike. It may be a little deeper shadow in the coloring, ever so slight a variation in the fullness of a curve, or a barely caught difference in the twist of a stem or handle, yet these are the proud and distinguishing marks of individual creation as against the hairbreadth precision and inflexible stamp of the machine.

In spite of well-proportioned line and fluent curve, the colorings of Mr. Nash's glass are probably its finest and most outstanding feature. They have a delicacy comparable only to the loveliest importations and a richness which takes on the quality of the semi-precious stones for which he has named them. Each particular coloring is confined to one set of forms, that form having some unifying characteristic in such pieces of table glass as he designs; these include plates, bouillon cups, finger bowls, and many stemmed pieces such as compotes, candlesticks, and drinking and refreshment glasses of all shapes and sizes.

There is the lovely Peridot, a blue which blends so subtly with a green that it has something of the vital quality of the opal. One finds this in the series of glasses that have the oval bowls and cufflike tops. The stems are of clear crystal and have the 'flip-twist,' which is done by a single manipulation of the hand, resulting in a distinctive stem which is uncopiable by any machine method or process other than the one by which it was achieved.

Beryl suggests the topaz in its hue rather than its own traditional colorings. In its shallow bowl shapes are the faintest suggestions of a diaper pattern creating a slight relief from any monotony of color. The stems of these forms have the 'triangle twist' twining the full length from bowl to foot, and here again the artist has shrewdly chosen an uncopiable motif. The Tourmaline seems to me to have the most subtle coloring of all; in Mr. Nash's own words, it is 'built around thoughts of flame and smoke.' Here a warm amber shades so skillfully from the bottom of the form into the gray purple-blues of smoke at the top that it is impossible to tell where one begins and the other leaves off. There is neither murkiness nor overbrilliance in any of the colors; only a soft mellow warmth and a sparkling clarity.

The most striking and undoubtedly the most original product of the Nash furnaces is the chintz glass in which a transparent background is striped and veined with color. Since the color

KENSINGTON FURNITURE

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Mahogany carved and inlaid with tulipwood, satinwood and ebony

The Dignity and Quiet Elegance of the Georgian Style—Perfectly Reflected in Kensington Reproductions

THE passing of the Baroque and Rococo styles, by which the Renaissance movement was submerged, was marked in England by a return to the classic under the influence of the architects, the Brothers Adam, shortly after the middle of the 18th Century. The early work of this period is exemplified by the magnificent group in our illustration, which the Chippendale chairs complete most effectively in the atmosphere of an old English room of the Georgian period.

In every detail of design and execution this furniture represents the highest expression of present day craftsmanship and may be compared only with the work of the 18th Century English masters when the art of cabinet-making reached its apogee. In it are perfectly reflected the dignity and quiet elegance of the Georgian style that make it pre-eminently the choice for the important dining room.

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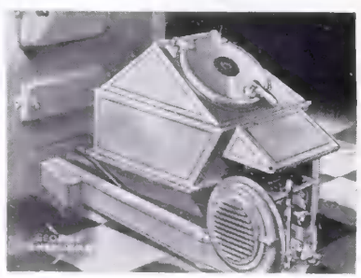


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IRON FIREMAN
AUTOMATIC COAL BURNER

...the machine that made coal an automatic fuel

FROM A RECENT EXHIBITION OF GLASSWARE

(*Continued from page 390*)

reaction in this type of glass is practically limitless, there are unusual shades and delightful combinations of colors which are both novel and fascinating. There is the broad stripe of old blue which combines so ideally with a delicate green or lavender. Mr. Nash also employs a rich warm red, a color as yet little used in domestic glass, and a most unusual and very effective orange, an extraordinary color for glass and one which is in this case neither crude nor garish. He has used the chintz glass not only in the usual table pieces, but also in vases, occasional bowls, and in several sizes of most delightful bottles.

In one sense there is little to say about this glass. There is nothing sensational in its quality. Simple of form, exquisite in coloring, and depending on essential texture alone for so much of its beauty, its loveliness is not easily interpreted by words or picture. It remains for the eye alone to drink in its full beauty.

THE WHYS AND HOWS OF PROFESSIONAL DECORATING

(*Continued from page 355*)

involving her client in no further expense than he would naturally assume were he himself to endeavor to decorate his own home and buy all the materials therefor. If a deposit account is opened to cover the purchases on such a contract, whatever percentage is added to the retail cost as decorator's fee has already been clearly stated in the contract, all the conditions of which the client has known from the commencement of the proceedings.

Another point is that, although a client is financially responsible for all purchases and charges on his contract, at all times during the carrying out of the work he can be fully cognizant of the extent of that responsibility. A decorator is ready and willing, whenever a client desires, to render an account of her orders covering all purchases, labor charges, and so forth. This 'barometer' should avoid all 'squalls,' even when changes of plans and unexpected emergencies arise incurring additional expenditures to the original contract. When deciding upon these additions and changes, a client does not always realize what they involve in further labor charges above whatever difference there may be in the cost of materials, and therefore a businesslike decorator submits specifications for all extra or changed work, as well as the specifications for the main contract and an acknowledgment of all orders.

A decorator is called upon, under the terms of many of her contracts, to supervise the work of painters, carpenters, upholsterers, in fact all sub-contractors whom she may employ for the carrying out of the work. She must properly interpret the client's desires to all such tradespeople and craftsmen, and not only is she responsible for the artistic results of such work, but should her instructions not be sufficiently explicit, the correction of any errors resulting from indefinite instructions may become her liability. This supervision is part of those professional services for which she receives her contract fee.

During the formulation of plans for the interior of a house, many sketches are prepared by the decorator, and sometimes modifications of architectural plans are made. If the client discontinues negotiations with the decorator, a fee may be charged for the preparation of such plans and sketches of not less than 2 per cent of the approximate expenditure on the entire contract.

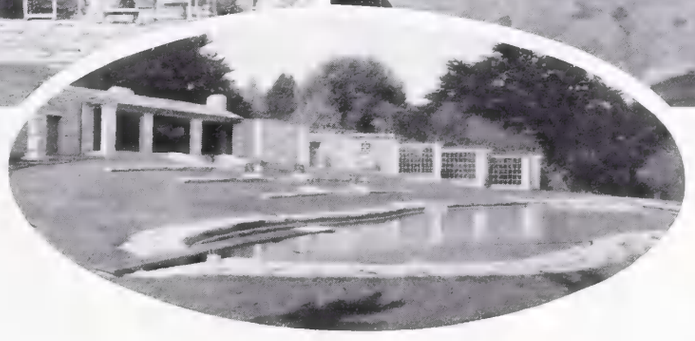
Public work, such as the decoration and furnishing of hotels, clubs, colleges, and charitable institutions, is undertaken by decorators either on a basis of costs of furnishings and labor plus a service charge of from 10 to 20 per cent, or, it may be, at a stipulated sum. Either arrangement can be made applicable to the whole or part of a contract. If a definite amount is agreed upon as a fee basis, part may be paid on signing the contract, part upon semi-completion of the work, or as otherwise agreed, and the rest upon fulfillment of the contract. In both instances the charges are largely determined by the nature and scope of the work. The requirements of such corporations being almost as varied as those of the owners of private homes, it is scarcely possible to cover the matter by making a comprehensive general ruling.

Decorators are frequently engaged in a consultative capacity — that is, they do not undertake

Concrete pays tribute to fine architecture









CONCRETE, in many forms, has been skillfully employed by the architect in designing this home. The exterior walls are of concrete masonry units, in slightly irregular sizes and varied colors. Building frame and floors throughout are of reinforced concrete — *one unit,* of utmost strength and rigidity. The roof is attractively tiled. So constructed, a home is *firesafe* and long enduring.





he views on this page are of a home that is dis-nguished in both architecture and construction the home of Robert B. Henderson, in Hills-rough, California. Gordon B. Kaufmann, s Angeles, Architect; Dowsett-Ruhl Company, San Francisco, Contractors.

PORTLAND CEMENT *Association*

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The prices of genuine Roseville Pottery are so modest that no one need deny oneself the joy of owning pottery so alluring! There are many more pieces in this design besides those illustrated . . . vases, jars and bowls in various sizes and shapes. Other patterns and styles, too, which you will want to see. Ask for Roseville Pottery at leading gift shops and department stores.

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ROSEVILLE POTTERY

The Whys and Hows of Professional Decorating

(Continued from page 392)

any purchasing of furniture, fixtures, or fabrics, but advise the client on the most appropriate schemes and designs and direct him to reliable sources of supply. In this consultative capacity they may also be called upon to supervise the work of various contractors engaged by the owner or his architect, for which service a fee is charged. If in town, ten to fifteen dollars an hour, or from fifty to seventy-five dollars per day, is usually considered adequate for such consultation, supervision, and advice, but if such work is done out of town, a decorator's charges are the same as those of an architect — a hundred dollars a day and expenses. If advice and supervision of only certain work are requested, such as upholstery and interior finishing, a percentage fee of about 10 per cent on the cost of these is frequently adopted.

One could enumerate a thousand and one services which the decorator renders during the carrying out of a contract for which no fee at all is charged. Frequently she superintends the removal of the whole or part of the client's furniture from an old to a new abode. When this entails segregating discarded items from those which will be used in the new home, a considerable amount of work is involved. There are occasions when, by the personal preference and request of the client, the decorator completely installs the household and service equipment, and even engages the servants, so that the client may enter a home running as smoothly as if it had been occupied for months. Cleaning and renewal of curtains, hangings, cushions, is attended to by the decorator, whose watchful eye is alert to the general upkeep long after her original contract has been fulfilled. And not infrequently a client seeks a decorator's advice as to the best architect to design his prospective home.

There are countless firms working as 'decorators' who undertake interior finishing, remodeling, and furnishing, and who in reality offer nothing beyond that practical technique and experience. A proficient decorator must have a sound working knowledge of all these matters in order adequately to supervise and control the carrying out of her schemes and contracts. Above and beyond this knowledge and that governing wise purchasing, however, is her creative ability as an artist to visualize the appropriately beautiful home for every individual client, to draw upon her own imagination as well as technical ability to evolve completely the schemes and designs that will build into that home the inimitable grace and charm which only a truly artistic, trained, and experienced decorator can impart. It is for these qualities, as well as those contributing to the practical comfort of a home, that she is entitled to her professional compensation.

Pennsylvania Dutch

(Continued from page 363)

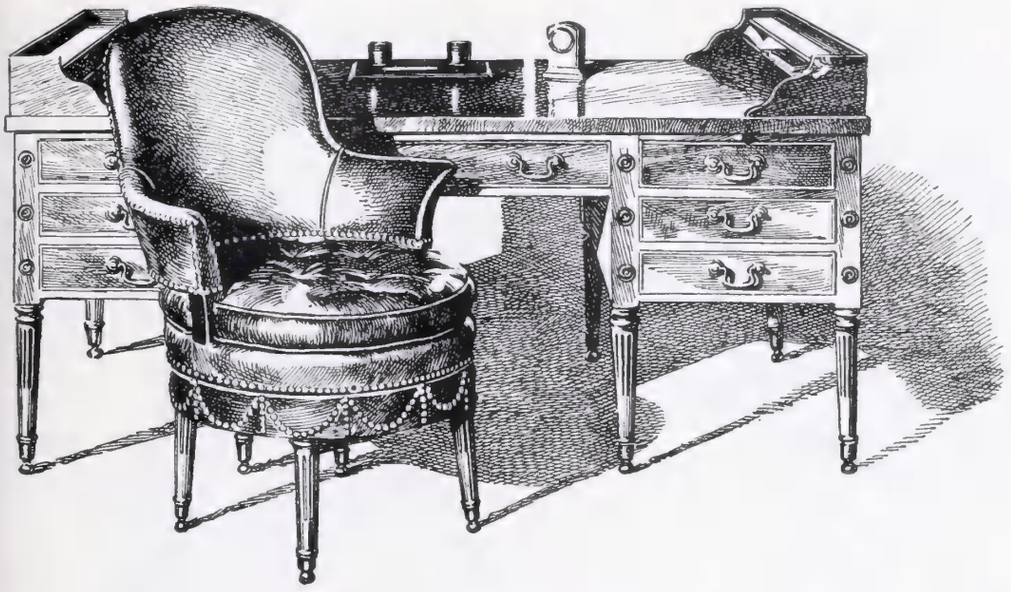
and New England. Thus, with few models, there are not many distinctly German influences among the Pennsylvania furnishings. The solid plank chairs of the Moravians, the huge *kas* or wardrobe, the long narrow chest with arms and back, and the painted or paneled 'dower' chest, the incised or slip-decorated pottery, some enameled glass, and the *Fractur* or pen-painted documents practically make up the list.

However, there are many things which were adopted by the Dutch and used so long after they had been discarded in other localities that they have become identified with this country. The kitchen cupboard or dresser with open or closed top, the water bench, the hanging corner cupboard, the dough tray or table, and the sawbuck or X-stretcher table are examples.



AN UNUSUAL *spindle-back settee of Windsor type*

Other pieces were adapted into characteristic modifications. The Dutch tables, with and without



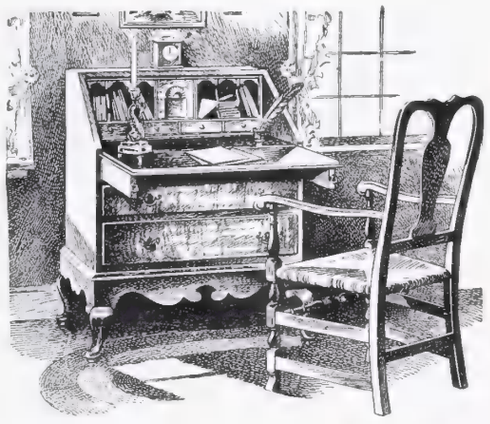
Reverently preserved are the originals of these Danersk pieces. Both were once regularly used by General George Washington. The desk is in the old City Hall, New York—the chair, an early swivel type and remarkably comfortable, is at Mount Vernon.

A *colony of Scotch and English craftsmen* links *your home and business office with days gone by*

NOT only the spirit but the ability of great craftsmen belongs to the present as well as the past. In the Danersk Shops in Connecticut is gathered a colony of old-world craftsmen as skilful in joinery and as conscientious in devotion to the subtleties of design as have ever lived. They were trained from their youth in strict discipline of the ancient system of apprenticeship.

You are certain of authenticity in Danersk furniture. First, on the score of workmanship in choice wood, staunchly and truly joined by hand. And second, on the score of undeviating loyalty to the designs established in those older, more leisurely days by the great furniture builders. Certain pieces are purchased by the Danersk Shops to guide in spirit and form the hands of its workmen. Others—those priceless ones so reverently guarded in museum and shrine as the Washington desk and chair illustrated on this page—are patterned and studied by our experts until the Danersk replicas are brought, accurate in detail, strong in grace, to the same thoroughbred lineage.

The charming "literary" manners of the England of Pope, Steele, Addison, and Gay are associated with this Coburn slant top desk. It is made of maple and curly sycamore, with hand dovetailed joints, and chamfered edges, and many other interesting details. Four hours of patient



labor were required to weave the rush seat for the accompanying fiddle-back chair. The rush is in a single continuous strand.

Danersk has thoughtfully adapted from certain cabinets and chairs of the Federal era the Sudbury bed and little table here shown. They are made of choicest Cuban and San Domingo mahogany, delicately carved and exquisitely inlaid. Such Danersk



pieces combine in the highest degree old-time beauty and modern comfort and dignity in furniture for your bedroom.

The design and the interesting Spanish feet of this high-backed Carolean chair, richly carved in walnut, date from the time of King Charles II. Like all other



Danersk furniture, this distinguished piece may be purchased out of income on our plan of convenient monthly terms.

We have just published a profusely illustrated booklet, "How to Know Good Furniture, as interpreted by Danersk." We should be glad to send you a copy, without charge, if you will write to our Dept. C-10, telling us in detail of your own furniture problems in home or office.

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Old English Wax cleans the surface thoroughly and then polishes perfectly smooth and dry. New users are always amazed at the little amount of dust which clings to Old English Wax polish. Dusting becomes mere child's play.



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Old English *Liquid* Wax is ideal for polishing furniture—it gives old furniture that modern wax finish and preserves forever the satiny sheen of new furniture.

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Old English Wax

PASTE OR LIQUID POLISH

PENNSYLVANIA DUTCH

(Continued from page 394)



A PAINTED WINDSOR CHAIR *and interesting corner cupboard with butterfly hinges*

stretchers, are usually rather heavy, with deep aprons, and have the tops attached by wooden pins through a flange dovetailed into the top boards. The ladder-back chairs are more graceful than the New England ones, but do not show the deep turnings; the Windsors are possibly less graceful, with seats cut square across the front, and both types frequently show a turned knob foot. The favorite woods are walnut, for the better pieces, and pine, but cherry, poplar, and curly — not plain — maple were also used in making these chairs.

The styles of Chippendale were much used, possibly because their Dutch influence had an especial appeal. Very good examples of Chippendale chairs, highboys and lowboys, and other pieces were made, showing, however, a distinct weightiness, a characteristic they share with the more elaborate productions of Savery, Randolph, and the Philadelphia school of cabinet-makers. Chippendale styles were used so long that walnut pieces, which in England would be attributed to the age of Queen Anne, have been found dated as late as 1800.



AN ARMCHAIR *of Windsor type with excellent turnings*

In fact, many Chippendale motives became part of the Pennsylvania tradition. The scrolled apron, often very deep, with a distinctive double ogee curve, the bracket foot, rounded or straight, and the club or button foot are particular favorites. The later fashions had less appeal, although they were followed at a discreet distance. The brass handles, however, were frowned upon, and often replaced by wooden knobs. The heaviness of the American Empire must have struck an answering chord, for the Empire column is found on such anachronistic pieces as kitchen dressers, boasting also Sheraton brasses and Chippendale arched cupboard doors.

The most distinctive Dutch motives, however, are in the decoration of their painted furniture, tinware, pottery, fabrics, and documents. This seems to be largely influenced by the technique of the Fractur work, a remote descendant of the mediæval art of illumination, used on birth and marriage certificates and other documents. This work is found only in Pennsylvania Dutch country, where it was taught in some schools as late as 1850. Inscriptions in fanciful German script, and the outlines of scrolls, flowers, birds, and other figures were executed with a quill pen, then filled in with home-made inks of many colors, and finished with a varnish made of cherry gum.

The sgraffito or incised pottery, often combined with decoration in colored clays, is also characteristically Dutch, and was also decorated by filling in outlines in color. Consequently, the painted furniture shows the same effect,



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T isn't so easy to tell the story of North Star Blankets. If u keep to the truth you simply must use superlatives, since erything that goes into their making is superlatively fine. ay back, in the days of the Civil War, the founders of the orth Star Woolen Mill thought that was the way to make nkets, started doing it, and have been undeviatingly at it this way ever since. What do we now have? A line of

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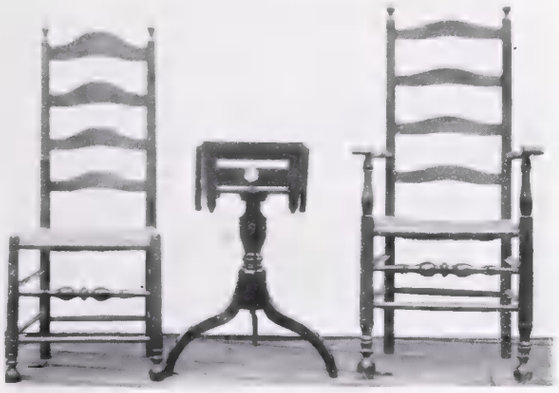
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THE EIGHT AS BUICK BUILDS IT

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

Pennsylvania Dutch

(*Continued from page 396*)



A LADDER-BACK *side chair and armchair with rush seats and a quaint little table*

and the outlines of the decoration are sometimes actually scratched in the soft wood. The drawing is naturally crude and stiff, and the colors are bright, with no shading. The tulip is a favorite motive, with tiger lilies, fuchsias, and roses also used, besides flowering trees, usually growing in pots, peacocks, doves, and nondescript birds. Animals and human figures are rare, although complete hunting scenes have been found on chests or settees. The background is often stippled, sometimes unpainted, more rarely a solid color.

Even such articles as are not distinctly Dutch show their especial touch. Hooked rugs, quilts, embroideries, painted tinware, and plaster of Paris ornaments were popular, and show the unmistakable motives. Ironware was very elaborate, and very handsome; even the five- and six-plate stoves used in Pennsylvania before 1780, and unknown in other sections until about 1850, are decorated with the inevitable tulip.

The Dutch did not, of course, make their own chinaware, as all the early ware was imported from England. But they adopted several types as their own, and these are infrequent elsewhere. These are the cheap and technically crude 'gaudy-ware,' showing large and childlike flowers painted, without shading, in the brightest colors at the command of the potter, and the later spatterware with bright colors stippled on with a sponge, and further ornamented by queer peacocks, flowers, or houses.

These ornaments and furniture are not objects of antiquarian research, to be looked for in attics and forgotten storerooms. There is hardly a house in the Pennsylvania Dutch country which does not contain some old pieces in daily use. The extreme conservatism of these people is largely responsible for this. Their craftsmen learned to make things in a certain style in 1750 and 1825, and their sons or grandsons continued to make them in the same way in 1800 or 1875. Consequently, a type which disappeared elsewhere continued to be made in its Pennsylvania modification for many years. Add to this the equally characteristic thrift, and the solid construction of the furni-

Courtesy of Pennsylvania Museum



A GAYLY ILLUMINATED *birth certificate, a pen-painted document showing German influence*

ture, and it is easy to understand why the Pennsylvania country is a fertile field for the searcher after antiques.

Another reason for the wide distribution of old pieces is the auction sale. These are important events, occurring mainly in the farmers' slack time in late fall or early spring, and, under the guise of business, giving the whole countryside occasion for a day's outing with their friends and relations. Personal property is rarely devised by will, but is disposed of by public sale, the heirs having only a courtesy right to bid in such articles as they desire. Also, a change of habitation for any reason is a signal for a sale, so that some shiftless tenant farmers have been known to 'have sale,'

Cabot's



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Duncanhunter, well-known New York architect, designed this guest cottage for Mrs. Lilian E. Schofield at Ossining, N. Y. He writes

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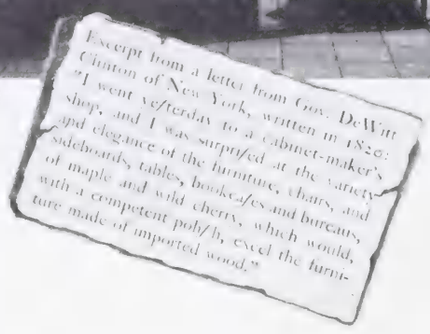
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Courtesy of W. A. Hathaway



—From "Furniture of Our Forefathers," by Singleton

Such Charm as This Is Readily Wrought by Stickley

GOV. CLINTON, engrossed though he was in politics and canal-building, had a sincere love for the native furniture of his country. We could assure him, if he were here today, that it no longer lacks a "competent" polish. One of the foremost charms of the Stickley Early American reproductions is the soft, soothing, satiny finish that suggests the mellowness of age, and yet contributes the subdued brilliance demanded of modernity.

Visitors to our workshops at Fayetteville are surprised at the great variety of the pieces belonging to the Early American period which we are constantly re-creating. Many become aware for the first time of their intensely liveable qualities, and the quiet charm that even an occasional piece exerts, in the most modern home.

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Stickley reproductions can be obtained at the better dealers. Display rooms in Lotus Playhouse, Adirondacks, and Home Making Center in New York City. Visitors always welcome at workshops and display rooms, Fayetteville, N. Y., Route No. 5. Illustrated booklet B on Stickley furniture and book of interior decoration gladly sent upon request.

PENNSYLVANIA DUTCH

(Continued from page 397)

and repeat the process almost as soon as they could get new household goods together. The result of this is that every house has some few old pieces.

There are many things to be said for the Pennsylvania Dutch styles. They are simple and comfortable, and express perfectly the cheerful informality of present-day life. Concessions to modern needs, in the form of electricity, upholstered furniture, and similar innovations, can be introduced without altering the spirit. Pieces of the same *genre* from other sources may be introduced without the slightest clash of feeling or scale.

Important and really beautiful objects are found in this country, rare enough to satisfy the most exacting collector. But for those of us with less money and patience, there is still a fertile field. Whether we have a house, a room, or a cupboard to fill with such examples, unique and fascinating finds are still waiting to be acquired.

CHATS ON ANTIQUES

(Continued from page 379)

other similar places. The chisel marks shown in Figure 7 are on the seat rail of a Queen Anne style maple chair which had been so thoroughly refinished by a previous owner that, except for these and other tool marks, it might easily have come under suspicion of being new.

The marks of early saws are readily distinguishable from those of the modern circular saw. Old sawmills were



Fig. 6. Marks of the plane on the underside of an early dressing-table top

equipped with 'gash' saws which left perfectly straight up and down marks on the wood. The circular saw, which was not in use much before 1850, leaves a curved mark of a very different character. Gash saws are still used in certain country districts, and their marks on a piece of furniture do not necessarily mean that the piece is old. But the mark of a circular saw is certainly proof positive of a later date than 1825.

There are, of course, a thousand other details of methods and materials which will engage the attention of the expert intent upon determining whether or not a piece of furniture is genuinely old. He will note the construction of drawers, whether they show the wide dovetailing of early pieces with the bottoms nailed to the sides, or whether the dovetailing is fine and the bottoms inserted into grooves in the fronts and sides, as was done in later times. He will look to see whether the unfinished wood of the interior is of an even color and uniform material throughout, or whether it is a hodgepodge of many woods and colors. If the piece is pinned with wooden pins, he will want to see that these are irregular in shape, not round and perfect as a modern pin would be, and that they project a little where the softer wood about them has been worn down with use. He knows that little if any glue was needed to hold together early dovetailed, or mortise and tenon joints. So, if he finds glue in any quantity, he suspects at least that the piece has been tampered with. He will look for signs of shrinkage in parts made before the days of kiln-dried wood. And if the piece is painted, he will want to know whether the paint is hard and



Fig. 7. Chisel marks on the curved part beneath the seat rail of a maple chair, c. 1750

flaky, or whether it is soft and elastic as later paint would be.

All these, and many other things, will act as guideposts on the way to a correct conclusion as to the importance of the piece in question. No one of them would furnish evidence sufficient in itself. But when all conspire together to mark the piece as authentic, he need have little fear of being taken in by even the cleverest of fakers.

New 1931 Sterling by Gorham

"THE HUNT CLUB"..

Being used by Masters of Four Famous Hunts

Middleburg
Norfolk
Harford
Onwentsia

so being bought by some of the artest women in America for both wn and country homes

HE BRILLIANCE and elegance of the Hunt Breakfast inspired this new 1931 rham Sterling—"The Hunt Club."

Already this distinguished, sparkling pat-n is being used by the masters of famous nts—sportsmen renowned as royal hosts.

Daniel C. Sands, Esq., Master of Fox unds of the historic Middleburg Hunt, has osen the new Gorham for the courtly hos-ality of "Benton," his Virginia estate.

Henry G. Vaughan, Esq., M. F. H. of the rfolk Hunt, Austin N. Niblack, Esq., F. H. of Onwentsia, Harry I. Nicholas, Esq., F. H. of Harford, are now using the "Hunt ub" Sterling.

This extremely smart and sophisticated w pattern has also been bought for a num-r of this season's outstanding brides.

The "Hunt Club" Sterling—like the hunt elf—is in the aristocratic tradition. It eathes the elegance associated with hunt spitality. Yet it is as modern as the smart n and women who today ride to hounds.

The richness of decorative detail makes he Hunt Club" the perfect accompaniment elaborate entertaining. Its delicate simplic-of line renders it as perfect for informal, imate hospitality, in town or country house.

The "Hunt Club" Sterling not expensive. A complete service for eight—76 pieces—costs only $227. Hollow ware to match is also moderately priced. Each piece is identified by the name "Gorham" on the back or base.



The Middleburg Hunt rides over beautiful Virginia hunting country. Daniel C. Sands, Esq., is M. F. H.

Your own jeweler will give you an illustrated 18-page booklet, "The Hunt Club," showing the popular pieces in the new Gorham Sterling. Or, send this coupon to The Gorham Company, Providence, R. I., Dept. K-5.

Name_____

Address_____



(Left) The genius of Gorham artists is also seen in this distinguished modern Hunt Cup, designed as one of the trophies for the Middleburg Hunt race meet held in the spring.

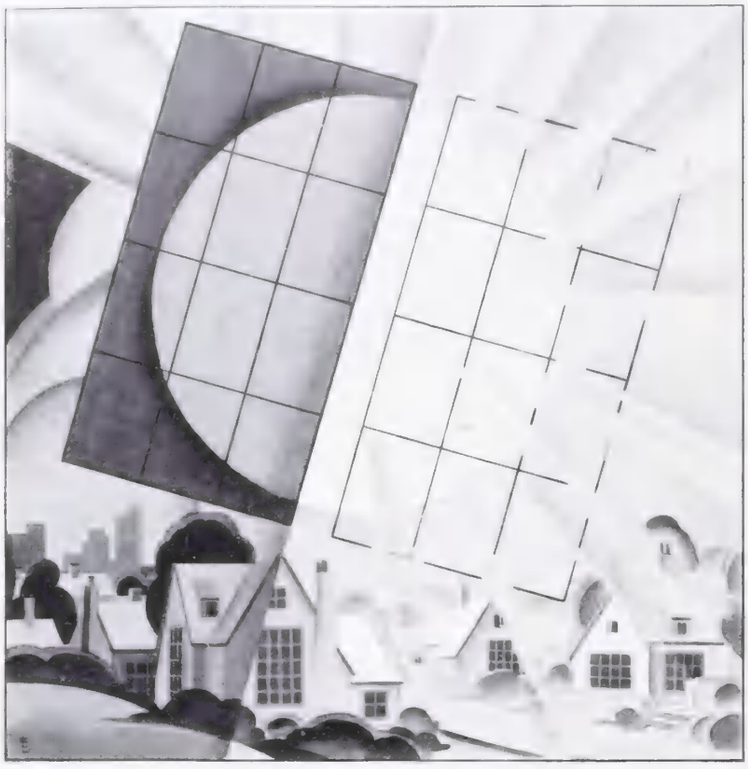


(Above) Dessert knife, dessert fork, and teaspoon, in the brilliant new "Hunt Club" pattern—a sterling as effortlessly elegant as the Hunt Breakfast itself.

GORHAM

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blot out the best of the sunlight with ordinary window glass?



LUSTRAGLASS
FLAT-DRAWN

·COSTS NO MORE·

LUSTRAGLASS, the wonderful new glass for windows, transmits a substantial amount of the shorter ultra-violet rays of sunlight of a wave-length of 313 mu.* Yet Lustraglass costs no more than ordinary window glass!

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If you are building a new home, or remodeling instruct your architect or contractor to install Lustraglass in every window. The cost of this new glass is so low it should be specified for the office, the factory, school and hospital as well as the home.



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*See Lustraglass Booklet for complete table of transmission.

AMERICAN WINDOW GLASS CO.

Fifth Avenue and Wood Street · · · · PITTSBURGH, PA.

Water Heaters

(Continued from page 375)

These heaters are highly unsuited to absent-minded people, who may forget to turn them off. While it is possible to procure auxiliary equipment which will turn them off automatically, it is not often done, as it costs so little more to procure the fully automatic units. These simple heaters are widely used and are a great convenience when the additional cost of the more up-to-date automatic types seems too great.

Automatic Storage Heaters. The automatic storage heater (Figure 5) is designed to maintain a constant supply of hot water in a tank of suitable size, and is a development and improvement of the ordinary tank heater. The tanks are usually, or should be, well insulated, because otherwise heat losses through the shell will require an excessive amount of fuel. In fact, insulation increases in importance with the cost of fuel used. The thermostat can be set for any desired temperature, though this is better done by the dealer. The burners are then automatically turned on whenever the water drops below, say, 125° and cut off as soon as the water has reached 135°, thus maintaining an average of about 130°, or whatever range of temperature they are set for. Except in the larger sizes, they are self-contained and have the appearance of a neat attractive boiler or tank, which, because of from one to three inches of insulation, is somewhat larger than a plain tank of the same capacity.

They usually have some form of copper coil just above the burner. The hot gases of combustion are carried up through the tank in a suitable flue or flues, often provided with baffles. Sometimes the flame plays directly on the bottom of the tank.

In larger installations, excessive size and weight of a self-contained unit may preclude its being brought into the building. Tank and coil are therefore separated and assembled by the plumber on the job. They operate, however, and have the same controls as the smaller units.

Instantaneous Heaters. With any form of storage heater enough heat may be lost through the tank walls to require a good deal of fuel merely to maintain the temperature, even though no water may be used for long periods. To overcome this objection, especially where hot water is wanted at comparatively infrequent intervals, as in the case of a small family of adults who are away most of the day, the instantaneous heater is often used (Figure 6). As has already been noted, this does not maintain a tank of hot water, but heats the water as needed. It is similar to the small tank heater, but larger. There is a large burner, sometimes a group of them, which burns only when hot water is wanted. A small gas pilot near the big burners is constantly lit. Whenever hot water is called for, the flow of water operates a valve that turns on the main burners, which immediately ignite from the pilot. Cold water enters at the top of the coil, and as it works its circuitous way slowly downward through the coil it gradually becomes hotter, until when it leaves the coil at the bottom on its way to the faucet, it has reached the proper temperature. As long as water flows to the hot water faucet the burners continue to heat it. When the faucet is turned off, the burners are automatically cut off.

It should be obvious that if water flows too rapidly through the coils it will not be heated sufficiently. It is necessary, therefore, as previously noted, to adjust and restrict the flow at the heater in proportion to the size of burners and coil, as well as according to the temperature of entering water, and also according to the desired temperature of the hot water. For this reason, especially with the smaller sizes, one will find that water will flow more slowly from the hot water faucet than from the cold.

The instantaneous heater may also be wasteful of fuel if improperly used. For example, one may use the hot water faucet from habit when he does not need hot water. The burners, therefore, go on frequently, often to no purpose. Consequently one should form the habit of using the cold water faucet except when hot water is actually needed. For similar reasons these heaters are inadvisable if runs to the various outlets are long, as all the cold water in the pipes between the faucet and the coils must be withdrawn before warm water reaches the faucet. And as soon as the faucet is turned off, even if but a cup of hot water is used, the heat delivered to the large amount of water remaining in the pipes and coil will be dissipated. The whole amount of water will soon cool and have to be withdrawn the next time before hot water will issue again.

We find instantaneous heaters rated according to the number of gallons of hot water they will deliver in a given time. Thus a two and one-half gallon heater delivers two and one-half gallons of heated

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Today leading paint contractors recommend priming both sides of lumber with aluminum paint. Aluminum paint has a moisture-proofing efficiency much greater than any other paint. Its pigment is made up of minute flakes of pure aluminum. These flakes "leaf" as the paint is applied, overlapping one another to form a tough durable coat of metal protection.

The best aluminum paint is made with Alcoa Albron Powder, mixed with a suitable vehicle made by any reputable paint manufacturer. Aluminum Company of America does not sell paint. It does manufacture Alcoa Albron Powder which your paint contractor can buy from most paint manufacturers, jobbers or dealers by specifying "Alcoa Albron Powder". Let us send you the booklet, "Aluminum Paint, the Coat of Metal Protection". It describes the many protective uses of Aluminum paint. ALUMINUM COMPANY OF AMERICA; 2423 Oliver Building, PITTSBURGH, PA.

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New quiet . . . New economy

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AMAZING new quietness and new economy are made possible by the Oil-O-Matic Diffusor. This major improvement, recently perfected by Williams, is built into the burner

The Diffusor automatically creates a more perfect intermingling of fuel oil and air within the furnace—an absolutely even pressure. Resulting combustion is so complete you can readily see the saving on your oil bills. This saving is in addition to the economy of low-priced fuel oil which Williams engineering permits you to burn

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Send the coupon now for interesting information on this new Diffusor, the Williams metering pump and other exclusive Oil-O-Matic advantages. Thousands of home owners say the carefree comfort of Williams oil heat costs little more than old, dirty, wasteful methods. Discover for yourself the new economy and quietness effected by this Oil-O-Matic Diffusor.

Oil-O-Matic Heats Far More Homes Than Any Other Burner!

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WJR	Detroit
KWK	St. Louis
KOA	Denver
KSL	Salt Lake City
KDKA	Pittsburgh

Saturday Evening
at 8:00

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Without obligation, please send me information on the low cost of Oil-O-Matic heating for my home.
Tell me what this new Diffusor is and how it saves me money.

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Street .....

City ..... *State* .....

Water Heaters

(*Continued from page 400*)

ater per minute. These ratings e usually based on raising the mperature of the water about ° Fahrenheit. Hence, if water ters the heater from the mains 70°, it will leave at 130°, or 60° gher. If, on the other hand, ater enters at 40°, it will leave at o°, which is only lukewarm. So is well to adjust the flow to suit mmer and winter conditions or strike an average between them. If in the dead of winter one nds that water is not being ated sufficiently, because of e low temperature of water in e city mains, he can remedy the ouble merely by turning off the ucet enough to reduce the rate flow through the heating coils the burners will have time to at it a little more.

In this connection it should rhaps be observed that the rners are either entirely off or e on at full tilt, so if the water w is cut down, the water will be ised to a relatively higher temrature because of its slower ogress through the coils.

For this reason it is well not to tempted to get too small a ze. And remember, too, that hile the size of the family or the mber of bathrooms is perhaps e's best guide, one should also nsider the likelihood of a deand for hot water from several ucets at once. In such a case it ill be recalled that the capacity the heater, say two and onelf or three gallons per minute, ill be divided in proportion to e number of faucets turned on. emember also that a small baby equal to several adults in the mand for hot water. With these nsiderations in mind, it is well consult your dealer as to the st size.

It should be added that most stantaneous heaters are so degned or provided with safety deces and thermostat controls as prevent dangerous overheating excessive pressures.

Electric Heaters

In localities favored with low tes for electric power, the elecic water heater will be found ore popular. They may be had ith all the automatic controls hich have already been described r gas. Usually the electric heater nks are much better insulated gainst heat losses, three inches insulation and even four not eing uncommon. This keeps own the operating cost, which ould be excessive otherwise, escially where electric rates are gh.

With electric heaters, one or ore heating elements are used. n some types they are immersed in the body of water within the tank. In others they are placed in a separate unit outside the tank and the water is caused to circulate from the tank to the heating element, up through or around it, and back to the tank, in much the same way as with the tank heater. The heating units are turned on and off either automatically or by hand. In the latter case (unlike the tank heater) the control switch may be placed anywhere in the house, or there may be several of them located at convenient points, so a trip to the basement to turn the heater on and off is not necessary.

Indirect Heaters

There is another class of heater which is intermediate between the coil in the fire box and the tank heater. It consists of a copper coil around which heated water or live steam from the main house-heating boiler is circulated through a water jacket. In this indirect manner heat is transferred to water from the storage tank which circulates within the coil.

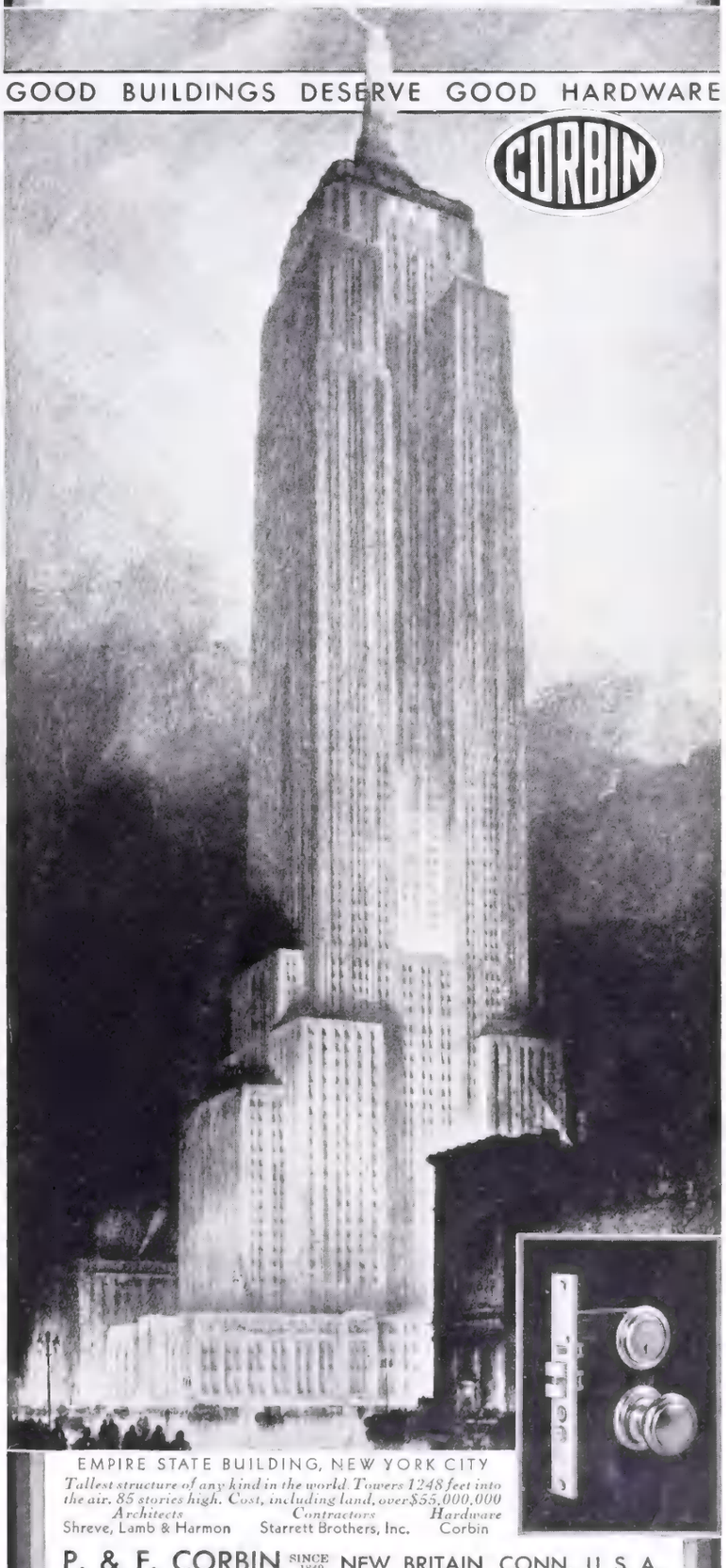
It is obvious that this form of water heating is subject to the same limitations as the various coil heaters within the fire box, requiring other means in summer and during mild weather. (Occasionally live steam, as from a central heating plant, is available from street mains and may supply the source of heat at all times.) Indirect heaters are excellent, however, as auxiliary to gas or electric heaters, as will be discussed farther on in this article. They have the advantage too, when so used, of being economical in first cost and conserving the more costly gas or electricity. They are to be preferred also to the coils placed directly in the fire box, for there is no danger of burning out the coil or overheating the water, nor is there any formation of scale to impair their effectiveness or hasten their deterioration.

Oil Heaters

There are many localities where gas or electricity is not available or where they are prohibitive in cost. For these conditions the kerosene burner has been developed (Figure 7).

This heater has many of the desirable features of, and is similar in principle of operation to, the automatic storage heater. It may be controlled automatically or by hand. However, the fuel tank must be filled occasionally and the burners cleaned once or twice a week. They are a boon to those who may be situated far from gas mains or electric lines, and the

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Tallest structure of any kind in the world. Towers 1248 feet into the air. 85 stories high. Cost, including land, over $55,000,000
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The Improved Si-wel-clo is unquestionably the greatest advance in water closet construction of recent years. It is the most comfortable, hygienic, sanitary, clean and quiet closet that has ever been devised.

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Water Heaters

(*Continued from page* 401)

fuel cost is comparatively low.

There is another type of oil burner which is well suited to heating domestic hot water, but is designed primarily for the larger installations such as a large dwelling or a small apartment house. It burns crude oil and is automatically operated (Figure 8).

Both oil and coal are much cheaper than gas and electricity when one considers the amount of heat they will generate from a given value of fuel. This higher heating content per unit of cost results in lower operating expenditures.

On the other hand, the initial outlay for oil-burner equipment is higher than the other forms of water heating, so that an owner must balance his reduced operating costs against the fixed charges, depreciation, and so forth, of a higher installation cost.

Recirculating Systems

One may well wonder why it is that in hotels or large well-equipped houses where runs must necessarily be comparatively long, he usually gets hot water almost instantly when it is turned on, regardless of remoteness from the supply or the time of day or night. This is accomplished by installing what is called a recirculating system.

It is so designed that hot water is kept circulating through a system of hot water pipes to and past each hot water faucet, and then returned to the burner to be reheated, much as hot water is circulated through the piping and radiators of the hot water house-heating plant.

While this is really the only scheme which provides truly instantaneous hot water, it naturally uses much more fuel and is more expensive to install than the other systems, but it is certainly the last word in comfort and convenience. Obviously all runs from the heater should be well insulated.

It might be added that while insulation will improve any system of hot water piping, it cannot be depended upon to provide instantaneous hot water at the faucets. Water will cool off gradually within the pipes despite insulation, so that unless the demand is comparatively frequent, one will still have cold or lukewarm water, until he has withdrawn that in the pipes between faucet and heater.

Indirect Heaters as Auxiliaries

There prevails an impression that indirect heaters and coil heaters in the furnace heat water practically without cost. This belief is strengthened because whatever fuel is used is part of the main bill for heating, and therefore is not as apparent to the householder as a separate bill from the gas company. It is a kind of painless dentistry. However, it is argued by many, and certainly it seems logical, that every bit of heat withdrawn from the fire pot is just that much less available to heat the house. It is customary among those who hold this view to allow for water heating in determining the boiler size, just as much as if any additional radiator were required in the house, this allowance being based on the size of the water-heating outfit installed.

There is this to be said, however. While heating water in this manner does unquestionably use its fair share of fuel, the cost is ordinarily less than when gas or electricity is used. It is therefore highly desirable to supplement an automatic heater with one of these auxiliary units so as to conserve the more costly fuel.

These auxiliary heaters (Figure 9) may be of the direct-coil type placed in the furnace, but are preferably of the indirect type placed outside the furnace. Another excellent, simple, and inexpensive method of supplementing the regular heaters is to install an ordinary galvanized-iron tank (which should be left uncovered) in such a manner that water from the street mains passes through it before reaching the burner (Figure 10). In this manner it will usually stand for some time in this intermediate boiler before going to the heaters. Consequently it gradually assumes the temperature of the basement air so that less fuel is required to raise it to the temperature desired for the hot water. My own observation indicates that this simple expedient in a water-heating installation will result in decided economy of operation.

When one is confronted with the problem of selecting the best type of water heater, it may seem a bewildering task.

The first consideration is the type of fuel available. If one has a choice, it is better to use that fuel which has proved most popular in his locality, for it is an old and well-established adage that the proof of the pudding is in the eating.

If neither gas nor electricity is within reach he must depend upon such fuels as may be had by shipment, chief of which are coal and oil. It should not be overlooked, however, that gas is now almost as readily obtained in outlying regions as if the gas mains were at one's door. It is compressed

A MESSAGE TO HOME OWNERS FROM
THE UNITED STATES GYPSUM COMPANY



How Sheetrock can help you have more closets or a new bathroom

THERE never was a better time to make those long-needed additions lterations to your home. With new struction work less in volume, carters and contractors now have ample e for remodeling work. The price of r and materials is low right now.

f you have wanted another bathroom, more closets, now is the time to e them. Now also is the time to have nroom, sleeping porch, fruit cellar others of the many items of conence and comfort you have needed. or all these, and many re remodeling uses, Sheetrock, the fireproof wallboard, is the ideal material to use. Sheetrock is fireproof. It is quickly and easily nailed into place without muss or litter. It brings you solidity, durability, comfort, beauty—and economy.

Sheetrock may be decorated in any way you desire. Paint, paper or calcimine may be applied over it. It is economical in the use of paint. Better still, you may have any of the many beautiful textured decorations that are now so popular by applying Textone, the plastic paint, over Sheetrock.



For bathroom and kitchen use Sheetrock Tile Board. Beautiful, washable, sanitary decorations may be easily applied over it.

Ask your carpenter, contractor or any lumber or building material dealer about Sheetrock and the many ways in which it can serve you. See what a convenient material it is for anyone who wants to remodel or modernize a home. Learn how little it will cost you to add new comforts to your home or to change the arrangements of its rooms. Samples of Sheetrock and descriptive literature will be gladly sent to you on request. Address the United States Gypsum Company, Dept. 32A, 300 W. Adams St., Chicago.

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candle light





. . . the light that breathes a welcome

SUCCESS in entertaining is a matter of creating the proper mood among your guests. And nothing so subtly induces this mood as the light with which you surround your function.

Like every smart hostess, you probably use candles in your evening entertaining, whether formal or informal. You appreciate that candle light—soft, mellow, restful—flatters both your table setting and your guests. In their talk and in their manner you read the success of your party. And you are shrewd enough to thank your candle light.

Perhaps you haven't realized, though, what a vast difference there is among candles. No ordinary candle, for instance, can give you what Waxels can. Their modish charm of design, variety of colors, soft, "satiny" lustre, their steady-burning flame and dripless composition, have earned for Waxels a place upon the tables of thousands of discerning hostesses. They deserve a place on yours, too. Every good shop carries Waxels. Ask for them by name. Will & Baumer Candle Company, Inc., 15 East 32nd St., New York. Factories and Studios: Syracuse, New York.

WILL & BAUMER **waxels** *the perfect candle*

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POHLSON, Pawtucket, R. I.
Established 1895 Dept. 41

Are your youngsters "bird crazy"?

Read Julian S. Huxley's paper BIRD MIND in the *October Atlantic Monthly*, and learn a good deal to make you share their enthusiasms.

WATER HEATERS

(Continued from page 402)

and shipped in tanks, or we may purchase one of the various machines designed for domestic manufacture of gas.

In short, the various methods for heating water embrace the use of fuels all the way from gas and electricity to coal and oil. The designs are suited to those urban dwellers who have all the advantages of gas and electricity at their doors, as well as to those who live in remote regions far from gas mains or electric lines. All of the various types, too, are to be had, from the simplest, manually operated, to the fully automatic. And for the most part this full range of equipment is available regardless of the type of fuel or power.

THE HOUSE CONFIDENTIAL

(Continued from page 376)

various, so expressive silhouettes.

We planned to give the stage to the children when they were in a dramatic mood, and we all wanted to be eyewitnesses at the presentation scene. Therefore, when a telephone message from Lucinda came between five and six next afternoon, we knew what to expect.

'They're rehearsing a play in the attic,' said Lucinda with suppressed excitement in her tone. 'Hurry up. Come right along!'

Phineas had just come home, and I had started to make his favorite muffins for supper. But if the community trend was toward the theatre, what were muffins? Besides, I had mixed only the 'dry ingredients' as yet. Over to the House Confidential we splashed, through the everlasting rain. We took our wet things off, gathered in our Little Theatre, and Lucinda called the children to come down. Just as they were they came, completely garbed for dress rehearsal: Hewlett as a rabbit, Casey as a robber, Sam as a pirate, Patty as an old, old witch.

'A stage for your play!' announced Lucinda, opening the door.

'It won't rattle or wobble when you walk on it,' said Gregory.

'You can pull the curtains,' said Phineas.

'You can snap the footlights off and on,' said I.

The children gazed, enthralled.

'Oh!' exclaimed Patty Weatherbee at last, without taking her eyes from the scenery. 'Is it really every bit for us?'

'It is,' said Gregory. 'You can take the fence apart and build other stage fittings, just as you like.'

With one accord, in rapture, they fell upon the stage.

'Oh, my nice little tin turtle!' said Hewlett, detaching old Mr Tarrapin from his footlight and embracing him in his rabbit paws.

'Oh, *yes*, Hewlett!' said Patty the manager. 'You can run a race with him on our stage upstairs the way they do in *Uncle Remus*. And see this green grass rug on the floor! It's just the size we've been needing to cover up the strawberry crates. And we can stick these jack-o'-lanterns up against the little attic window and let the light shine through!'

'And, say!' added Casey. 'We'll be needing that gate and part of the fence at the top of the stairs for a ticket booth!'

Before we could gather our wits the accessories of our theatre were on their way upstairs. Footsteps, ascending, clattered gleefully up and up. We were left desolate with our denuded stage.

'I think,' ventured Lucinda at last, breaking the long, dumbfounded silence, 'that I can get them to adopt this stage, especially as the attic gets darker and darker in the afternoons. But of course they like best the things they work on themselves. Shall we never never learn?'

Perhaps we never should. Certainly we were not feeling any too receptive just then. Our dramatic fervor had been dashed, and our spirits were grievously cast down. Lacking the fat round silhouettes of the jack-o'-lanterns and the terrapin, my poor little pewter sconces stood in disarray.

I decided to go back to my muffins. Muffins, I announced morosely, were really more in my line.

'Never mind,' said Gregory, recovering. 'At least we can have some fun telling the Weatherbees all about this, when the Stage and String Club meets here a week from to-morrow night!'

They might have marked the minutes when America began—but the accuracy of their Telechron electric motors is modern!

y have the charm and simplicity olonial things — these three Re- Clocks. They must, you think, looked upon the stately mea- s of the minuet — have heard the s of Bunker Hill and Yorktown. rich resonance of their West- ter chimes and their mellow, l-rubbed cases strongly suggest eventful 1770's.

ut they're really 1930! Inside one is a tiny Telechron motor. en by the impulses of alternat- current from the electric outlets our home, these motors deliver *rate* time of day. They'll run weeks and months and years — tly, correctly — without winding egulating.

-634, the clock below, is made of finest Honduras mahogany. 11½ inches high, it sells for $47. Midland, the floor clock shown, is also wrought from mahogany. It stands 74 inches high and is priced at $235. R-632, the mahogany model below, is 18 inches tall and sells for $68. Its glass door is hand-decorated. All three contain Westminster chimes.

There are many other Revere models, ranging in price from $40 to $1200.* They, too, blend distinguished design with deep-toned chimes and Telechron accuracy. Good dealers display them and they are illustrated in our free booklet, "Observatory Time." Write for a copy. The Revere Clock Company, 454 McMillan Street, Cincinnati, Ohio.







** The Warren Telechron Company, of Ashland, Mass., manufactures a full line of non-striking clocks at prices up to $55.*

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Winthrop Reproductions of Early American Furniture

SLEEPY HOLLOW CHAIR AND FOOTREST



Size of Chair (over-all)

Height 35 in. Width 30 in. Depth 36 in. All hair filled, denim covered. Samples submitted. SPECIAL for the month:

Combination Chair and Footrest... **$75.00**

Chair..... **$58.00**

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SHERATON CONSOLE TABLE

No. 5010



Attractive little Card Table of Sheraton design. Made of mahogany with graceful reeded legs. Size (open) 36 inches diameter. 30 inches high.

Price $42.50

Freight Charges Allowed

Kindly send 20% deposit with order, balance to be paid when goods are received. Safe arrival of Winthrop Furniture is assured.

Illustrated folders sent on request. Kindly specify type furniture of interest.

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Residence, A. H. Tashjian
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Architects

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THE BRIAR HILL STONE COMPANY
Glenmont, Ohio

WRITE FOR THIS FREE BOOKLET

THE STORY OF OUR UPHOLSTERY FABRICS

(Continued from page 358)

process of adaptation had become as thoroughly Anglicized as were the Italian designs in their way. The big leaves, exotic flowers, and sturdy stems were like nothing that grew in England; yet they were as powerful in their curves and bold shapes as the great rectangular pieces of furniture with their heavy carving. The forms and the curves grew lighter as the century grew older. The earlier embroideries of Elizabethan type are much cruder and bolder than the later ones, but the same forms persisted until the new Dutch, French, and Oriental influences appeared at the beginning of the eighteenth century with William and Mary and Queen Anne.

It must not be forgotten that England imported silks and velvets from Italy and France during the sixteenth and seventeenth centuries, nor that after the revocation of the Edict of Nantes the French Huguenot workers swarmed to England. However, we know very little of the types of the early silk weaving except that it probably followed closely the style set by Italy. The marked English characteristics are seen in their embroideries.

The fabrics of these three nations, differing so widely in their aspect, nevertheless have some qualities in common. These are the qualities we must appreciate before we can be sure that our rooms will have that appearance of fitness which comes from sympathetic interpretation and use of design forms. The bold vigor of the very early Italian designs is rarely usable, since furniture forms as we demand them for our comfort were developed later. The fine flowing patterns of the later Renaissance in Italy are still usable under many conditions largely because of the fact that we have so much overstuffed furniture. The point should never be forgotten, however, that scale and the expression of the fabric design itself must be harmonious with the furniture design. Details regarding these choices will follow in a later article. The early designs of England, copied from their embroideries, are so strongly marked by mass, weight, and crudeness of design that they cannot be used with the same freedom with which we use the more finished and adaptable Italian ones. We shall see them in a later article with the furniture forms.



FIG. 10. *A French piece of the seventeenth century showing the break from the more formal Louis XIV types toward the freer forms of the early Regency*



FIG. 11. *An English bedspread of the late seventeenth century with embroidery on white satin*



Ladies-in-waiting to Queen Elizabeth mbroidered Proud Designs which Orinoka now Weaves in Colorfast Draperies

RAVELERS to the Orient brought back descrip-ons of amazing fabrics they had seen, and Eliza-eth, quick to appreciate beauty, fostered the home evelopment of needlework and weaving. Under r royal patronage, both cottage and castle in ngland bloomed with the fascinating fabrics for hich the Jacobeans still are famous.

Now, Orinoka gives you these same magnificent lors and designs, adapted to your modern home. cross the recessed windows of an oak-paneled rly-English room are hung curtains of Jacobean rou-Frou, that gorgeous floral pattern so charac-ristic of the period. Heraldic chenille, with an storic armorial device, covers a panel of the wall; hile for upholstering, rich tapestry in antique fect, a durable radiant cord, and a cut velour are osen in colors to compose attractively.

But whatever the period of your decoration . . . odern, early-American, continental . . . however dividual the color schemes you have chosen . . . ere are appropriate Orinoka fabrics to give ythm and harmony to your completed plan. Orinoka Colorfast Fabrics will not fade. Neither e brilliant nor the subtle tints will lose a nuance their lovely color. Light will not affect them, r washing. Every thread is hand-dyed by a spe-al process. Designs are *woven* into the cloth. nd back of your purchase is the Orinoka Color-st Guarantee. Orinoka fabrics are available in extraordinary range of shades and designs. sk to see them when you are making your drap-y selections. The Orinoka Mills, 183 Madison venue, New York City.

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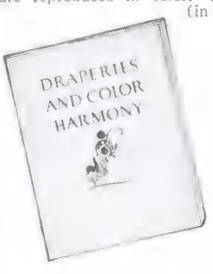
Colorful Jacobean hangings distinguish an early-English room. From the 1930 Orinoka booklet

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EVERLASTING EVER-BEAUTIFUL
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Mirrors Past and Present

(Continued from page 361)

craftsman comes a most distinctive wall mirror framed in a manner that is a radical departure from precedent in that the decoration is massed on the sides rather than across the top, as is usual. On each side are narrow panels of glass tiles decorated with clear glowing red, gold, and black in the simple geometric designs that are in perfect accord with the angularity of the narrow gilt metal framing which borders the edge and separates the paneling from the mirror.

It is not a large mirror, but one that may appropriately be hung above a console table. Although it is naturally at its best when used in combination with furniture done in the modern manner, it is of itself such a lovely thing that it is not difficult to visualize it in other conditions, such as a simply furnished hall or foyer, where there would be little to detract from it.

Reflected on its mirrored surface, in the setting illustrated, are a chair and a commode that show how very satisfying some of the new furniture can be.

The body of the commode is gray harewood—an English sycamore so treated that it has a silvery-gray surface. The top is of canalita with border of kingwood—novelties in the world of furniture building. Harewood in black relief forms the structural frame of the chair, and the seat is upholstered in chartreuse.

ANOTHER modern mirror, featuring the simplicity of outline characteristic of modern structure, takes the form of a three-panel floor screen.

As pictured it has been grouped with a tall slender chest of green lacquer with silver trim, in which to house the various dressing-table appointments, and a quaint round bench having a frame done in creamy white and top upholstered in one of the quilted Normandy petticoats, of which there seems to be a never-ending source of supply.

The paper covering the walls of this dressing-room is striped with silver on a gray-white ground and patterned with groups of flowers in cool bright colors. It is a paper that not only repeats the vertical lines of the furniture, but echoes as well the silvery sheen of the mirror and cabinet trim.

At the windows are shimmery celanese curtains and a bowl of flowers that are of the same irregular shape as those on the wallpaper. Altogether it is a delightfully sunny dressing-room, not in the least fussy, simple in line, and at the same time most feminine.

Next we turn the pages back to those early days of the eighteenth century, when the art of mirror making was in its infancy. Out of the past there comes from faraway Persia a most exquisite dressing-table mirror, encased like a jewel in a shallow wooden box with side wings that could be folded together over the front to protect the glass when the occasion required, as in traveling about from place to place.

THE framing which encloses this mirror consists of tiles of mirrored glass so elaborately covered with a painted floral decoration as almost to conceal the mirrored ground, which peeks through only here and there. The inner surface of the enfolding doors is also most elaborately decorated with a painted design, and altogether this mirror with its enveloping case is a rarely beautiful thing.

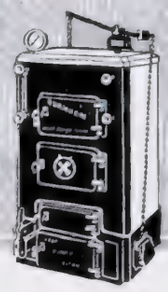
It is most fittingly used in connection with an Italian dressing table draped with Venetian red. What a story this old mirror could relate concerning the Eastern beauties whose lovely faces have been reflected upon it!

It would hardly seem fitting to discuss mirrors without some reference to the ones that found their way to America in the early days of the Colonies.

Of them all there is probably none more beautiful or more worthy of mention than the so-called 'Bilboa' mirrors, which are supposed to have come to America between 1770 and 1800. All the American Bilboas are supposed to have come originally to Marblehead, and the story is that these glasses were brought home by sailors who had, in the course of their voyages, been to Bilboa in the Bay of Biscay, and given by them to their wives and sweethearts. It is, however, open to question as to whether some of them may not have been more prosaically acquired in exchange for a cargo of Marblehead dried fish.

The one in the illustration is a reproduction of the famous Endicott mirror, the original of which is to be seen in the Boston Art Museum, and contrasts in a very flattering manner against the white wall which is, at the moment, exercising strong influence on interior finish in conjunction with the carved whitewood trims characteristic of the Adam period.

The Sheraton table and chair are quite in keeping with it, and the urn-shaped lamp base, similar in line to the decoration on the top of the mirror, is also in keeping with the spirit of the period.



If You Burned Actual Dollars In Your Boiler You'd Scant the Shovelsful

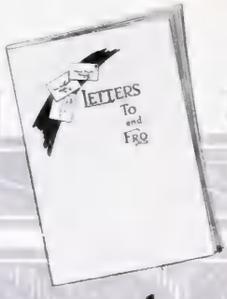
PERHAPS it's because you turn the dollars into coal, that you don't realize the importance of fuel thrift.

Saving dollars, to be sure, was not the primary purpose of the people who wrote letters to the MacDowells about heating. It was to help them get heat contentments.

But through what those letters had to say, the MacDowells made sure of both heat satisfaction and fuel thrift.

If you will first fix in your mind that fuel is money, you will want to know all there is to know about saving heat. Which is just what these eight letters about heating told the MacDowells.

All eight letters are printed in full in "Letters To and Fro", the book of heating helps that we gladly send to anyone who asks for it, without charge, and of course without obligation of any sort. Write for a copy.



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YOU will appreciate the truth of Miss McClelland's state- ment when you visit the National Home Furnishings Style ow exhibits, September 26th to October 4th.

honor of that important event, the leading stores of your y, and throughout America, will present a special group of perial tables, covering a wide selection of attractive new les, and all selling for less than $50!—a hint of the many oice Imperial creations, generally far more costly.

e them and you will understand why Imperials are so ghly prized in fine homes everywhere. Sparkling with aristo- tic beauty, they brighten the nooks and corners, lend a mal yet friendly touch to chair groupings and halls, bring ziness to guest rooms, and scatter a delightful air of good ing throughout the entire house.

perial cordially urges you to attend this unusual exhibit, d learn what charming effects in the decoration of your me can be achieved with a few dollars invested in Imperial les.

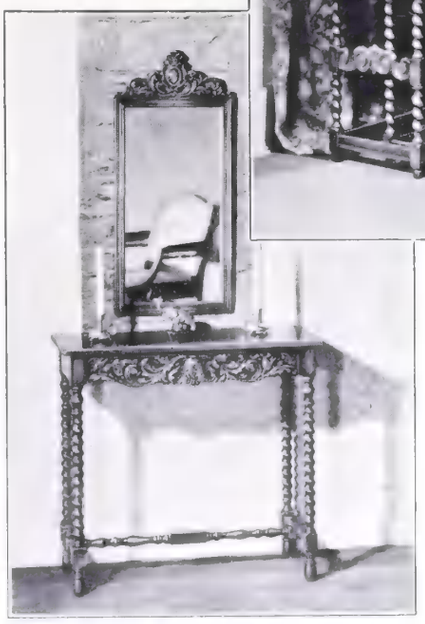
e trade mark "Imperial" on the green shield will guide u in selecting the genuine creations of these leading le specialists.



The Burgess:
The Burgess chair-side table lends grace to any room. Pleasingly simple in design, it is adapted to a variety of uses. The matched top is particularly attractive. In mahogany only $19.00
Price slightly higher in West and South



The Kensington:
It would be difficult to find a nest of tables that could be used with more pleasure than the Kensington. Their sturdy construction does not in the least detract from their graceful lines. In walnut, or in oak $45.50
Price slightly higher in West and South



The Kenton:
This mirror and console add space as well as beauty to the hall. They harmonize to a marked degree with the Kensington nest of tables shown here. And this console has a useful drawer. Either in walnut or oak . . . . . Mirror $20.00 — Console $27.50
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IN A SERIES OF
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ON THE ARCHITECTURAL PROFESSION



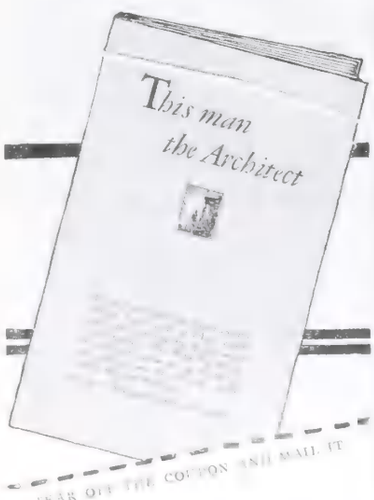
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(Booklet measures 3½ x 5½ inches)

PLOT AND PLANTING PLAN FOR OUR NEW HOUSE

(Continued from page 380)

SHRUBS *(continued)*

2	Rosa, var. Persian Yellow	$3.00	
2	Flowering Almond, double pink, 2′–3′	2.00	
15	*Polystichum acrostichoides* (Christmas Fern)	3.60	
10	*Dennstedtia punctilobula* (Hay-scented Fern)	2.40	
25	*Viola canadensis* (Canada Violet)	4.50	
2	*Amelanchier canadensis* (Downy Shadblow), 3′–4′	2.50	
3	*Cornus mas* (Cornelian-cherry), 3′–4′	3.00	
4	*Cornus florida* (Flowering Dogwood), 5′–6′	20.00	
1	*Cornus florida rubra* (Redflowering Dogwood), 3′–4′	6.50	
16	*Kalmia latifolia* (Mountain-laurel):		
	3, 3½′, @ $7	$21.00	
	5, 2½′, @ $4	20.00	
	8, 2′, @ $3	24.00	
		65.00	
1	*Hibiscus syriacus* (Shrub-althea) 3′–4′, double white	.75	
			$135.05

PREPARATION OF BEDS

60 square yards shrub beds @ $2.00	$120.00	
Planting — 2 men 1 day	11.20	
		131.20
Total cost of second step		$266.25

III. BOUNDARY FENCE AND VINES

CONSTRUCTION

182 feet painted wooden fence (including gates)	$1,300.00	
223 feet woven wire fence @ 53c per linear foot erected, 4′9″ high	118.19	
Alternate — 223 feet Dubois Cleft Chestnut Fence @ $1.30, 4′ 11″ high, $290.00		
		$1,418.19

VINES

3	*Clematis paniculata* (Sweet Autumn Clematis)	$2.25	
5	Climbing roses, var.: American Pillar	$ .75	
	Purity	1.00	
	Silver Moon	.75	
	Jacotte	1.50	
	Rosa multiflora cathayensis	1.00	
		5.00	
1	*Ampelopsis heterophylla* (Porcelain Ampelopsis)	.90	
1	*Euonymus radicans* (Wintercreeper)	.75	
			$8.90
Total cost of third step			$1,427.09

IV. TERRACE, PATH, AND FLOWER GARDEN

CONSTRUCTION

48 linear feet of trellis, 4′ high, between rose and vegetable gardens	$85.00	
Terrace 242 sq. ft., brick on sand, 50c sq. ft. Alternate — flagstones, $1.00 sq. ft., $242.00	121.00	
Path, 122 sq. ft., brick on sand, 50c sq. ft. Alternate — flagstones, $1.00 sq. ft., $122.00	61.00	
		$267.00

VINES ON LOW TRELLIS

3	Grapevines, Concord, Niagara, Delaware	$1.50	
4	Climbing roses, var.: Dr. W. Van Fleet, Mary Wallace, Christine Wright, Paul's Scarlet Climber	3.00	
			$4.50

PREPARATION OF BED

61 sq. yards @ $2.00		122.00

FLOWER GARDEN

12	*Anemone japonica* (Japanese Anemone)	$2.88	
15	Chrysanthemum: 5 Carrie, 5 Boston, 5 Normandie	3.60	
10	Hemerocallis (Davlily)	2.40	
9	Peonies	6.75	
24	Iris	6.30	
15	Phlox	4.50	
8	*Helenium autumnale* (Common Sneezeweed)	1.20	
	Rest of plants to be raised from seed, 20 packets @ 20c each, counting an average of 20 plants from a packet, as follows:		
	Aquilegia caerulea (Colorado Columbine)		
	Aquilegia chrysantha (Golden Columbine		

(Continued on page 412)

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those Under-Doo
DRAUGHTS



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Nearly every be room door has crack equivalent a hole measurir 7 x 3 inches. The cracks are a sour of drafts that cau colds, discomfo and a waste of fu

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Is Chamberlin In-Dor-Seals. Whe ever bedroom windows are opene bedroom doors are virtually ou side doors. The extra large cra under bedroom doors becomes source of drafts that escape a chill every room in the house. Th means uncomfortable morni temperatures; it means forci your heating plant and wasti fuel. At a nominal cost Chamber In-Dor-Seals will permanently st these drafts. In-Dor-Seals dead sounds and prevent room to roo circulation of dust and odors. F them on bedroom, closet, kitch bathroom, basement and at doors. They are installed Chamberlin everywhere. The c pon below will bring you furth information and a FREE estima

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You can give the same distinction to your own home. The paint which has made Mount Vernon more beautiful . . . renewed the glory of Monticello . . . has added charm to thousands of fine private homes the country over.

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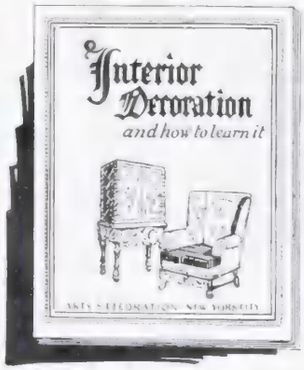
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Many illustrations by Gluyas Williams

An ATLANTIC Book, published by Little, Brown and Company
$3.50 At All Booksellers

Plot and Planting Plan for Our New House

(*Continued from page* 410)

Aquilegia, Longspurred Hybrids		
Alyssum saxatile compactum (Dwarf Golden-tuft)		
Delphinium hybrids		
Delphinium, var. Belladonna		
Campanula persicifolia (Peachleaf Bell-flower)		
Campanula carpatica (Carpathian Bell-flower)		
Dianthus barbatus, var. Maroon (Sweet-William)		
Dianthus barbatus, var. Newport Pink (Sweet-William)		
Dianthus plumarius (Grass Pink)		
Digitalis purpurea alba (Common White Foxglove)		
Hollyhock, Single Pink		
Iberis sempervirens (Evergreen Candytuft)		
Polyanthus Primrose		
Viola cornuta, var. Admiration		
Viola cornuta, var. Mauve Queen		
Coreopsis lanceolata (Lance Coreopsis)		
Scabiosa caucasica (Caucasian Scabiosa)		
Platycodon grandiflorum (Balloonflower)		
Herbs: Parsley		
Chives		
Sage		
Sweet Marjoram	$4.00	
		$31.63
Total cost of fourth step		$425.1

TOTAL COST OF PLANTING

Lawn	$235.0
I. Trees and shrubs and vines	212.2
II. Boundary planting	266.2
III. Boundary fence (wire) and vines	1,427.0
IV. Brick terrace and path and flower garden	425.1
TOTAL	$2,565.7

NOTE: — It will be observed that no allowance has been made for th vegetable and cutting gardens. The cost of this section is almost en tirely one of upkeep, and $5.00 for seeds should more than cover th initial cost. This can be put in or neglected at any time, but the owner during such time as may elapse between the beginning of the work an its completion, should be contented with such annuals — or possibl some perennials which can be later moved to the perennial borders — as can be planted within this area. Likewise the cost of the walk fron street to front door, the driveway, and service walk to rear door is no included in these figures, as it was covered in the contract price of th house.

15 Shrubs for Foundation Planting

(*Continued from page* 384)

in the *Middle Atlantic States*

Ilex serrata
[*Finetooth Holly. 10′–15′*]
Often called the Japanese Winterberry. Noted particularly for the beauty of its brigh red holly-like berries. A shrub of rather graceful habit, lending itself well to eithe mass or foundation planting.

Jasminum nudiflorum
[*Winter Jasmine*]
Of trailing, almost vine-like habit. The long, slender stems are green throughout th winter months, and almost before the snows have gone the small clear yellow flower begin to open. They are borne very close to the stem and appear well before the leaves Not hardy north of Philadelphia except in very sheltered positions, but it should b grown wherever climatic conditions permit. Although it is a shrub, it may be readil trained upon a trellis as a vine and is often very happily used in this way.

Juniperus chinensis pfitzeriana
[*Pfitzer Juniper. 4′–5′*]
One of the larger of the spreading forms, very graceful in habit of growth, rather ope and vase-shaped. The dense foliage is a soft, cool green and retains its fresh colorin throughout the year. Is adaptable to any position where low bulk is required. I thrives in poor soil and will withstand extreme exposure and hard winter condition

Juniperus sabina
[*Savin Juniper. 3′–4′*]
A graceful, low evergreen with branchlets which ascend at a high angle and flare ou at the top, producing a goblet shape. Useful on soil too light and sandy for more choic

(*Continued on page* 414

Announcing *new low prices on*



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RE are five of the loveliest silver patterns ever designed— Tree—Minuet—Orchid—Fontaine—Wedgwood. Imagine r table set with any one of these patterns—then consider this l news! *The prices of flatware in these five patterns have been tantially reduced.* For instance, here are some of the new low es on Minuet . . . . A 26-piece service—enough silver to serve courses to four people—may be purchased for as little as 90! A correct, formal service for eight people—89 pieces sts only $230! 6 teaspoons cost only $9—6 salad forks, only $16—6 dessert forks, $20—6 dessert knives, $21.50—6 Viande knives, $24—6 Viande forks, $24—6 butter spreaders, $13.50—6 bouillon spoons, $11—6 oyster forks, $9—tablespoons (each) $4.25.

Equally interesting reductions have been made on the other International Sterling patterns shown here. Consult your jeweler —or send for Elsie de Wolfe's helpful book, "Correct Table Silver —Its Choice and Use", which contains photographs of all patterns, with prices. Send 25 cents to the Fine Arts Division, Dept. H. 10-30, International Silver Company, Wallingford, Conn.

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Reproductions & Adaptations



A Welsh Cupboard adapted from an old dresser in the King Hooper House at Marblehead, Mass.

"The Concord"

A New England Pine Group

This authentic collection of a dozen pieces consists of copies of furniture made by the Colonial cabinet makers. Lovers of early domestic types will be delighted with the quaint form and accurate spirit of this group. In addition to the four articles here pictured, there is a Drop Leaf Table adapted from an old pine Tavern Table dating about 1690; a historic Trestle Table; an adaptation of a Dowry Chest in the Jacobs' Collection in Boston; two benches similar to an antique in the Atkins house at West Gloucester; an Arm Bench adapted from an old chair table seat; and Chairs similar to antiques in the Metropolitan.



Corner Cabinet adapted from antique in the Shaker Room of the John C. Spring House, West Gloucester.



Adapted from an original in the Chicago Art Institute.



A reproduction of a Cupboard recently sold at auction in the American Art Galleries

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HB 10-20

15 Shrubs for Foundation Planting

(*Continued from page 412*

things. Yet it is excellent in itself without a suggestion of the coarseness noticeable in some of our other junipers. The foliage is a soft, light gray-green in color.

Kerria japonica

[*Kerria. 4′–5′*]

Dainty and very useful, with slender, wand-like branches which retain their soft green color throughout the year, being particularly lovely during the winter months after the leaves have fallen. Has golden-yellow flowers of both single and double forms. Particularly good for foundation planting because it is not too dense and heavy in texture and is of good height.

Leucothoe catesbaei

[*Drooping Leucothoe. 2′ 3′*]

A low evergreen shrub with gracefully arching branches and dark, deep green foliage turning in winter a rich bronze with purple tints. The flowers, fragrant and bell-shape in clusters at ends of branches, borne in late April and May, resemble the lily-of-the-valley. It prefers a rich loam soil of considerable acidity and thrives best in partial shade.

Myrica gale

[*Sweetgale. 3′–4′*]

Very useful for foundation planting. Of upright form with medium green, smooth, glossy foliage, very attractive in appearance and having a delicious and pungent fragrance. The flowers are inconspicuous and the small gray-green fruits are clustered close to the stem. Particularly well adapted to seaside planting, as it will withstand salt spray.

Pieris floridunda

[*Mountain Andromeda. 3′–4′*]

A compact, upright evergreen shrub with a considerable spread, with foliage resembling that of the mountain-laurel. The flowers, white, bell-shaped blooms and very dainty, are borne in early spring in terminal racemes. They are followed by myriad small light green fruits. Should be allowed to develop their naturally graceful habit of growth. Prefers partial shade.

Spiræa prunifolia

[*Bridalwreath. 4′–5′*]

A comparatively small shrub, of upright, spreading growth with graceful branches which are wreathed with bloom in early spring. The small white flowers are very double in form and are borne in great abundance. It has a tendency to become a bit leggy near the ground and is most happily used in mass or foundation plantings. In spite of this fault it is desirable because of its exquisite daintiness.

Symphoricarpos racemosus

[*Common Snowberry 3′–4′*]

Has the ability to thrive under most adverse conditions, and will do equally well in some dark, shady angle of the house or on a steep, sandy bank. The slender branches are drooping in habit; the foliage, which is not dense, is a cool, soft green in color, and the dainty but inconspicuous pink flowers are followed by large white berries, which ripen in September and last until spring. Very useful for foundation planting, and the fruits have a decidedly decorative quality.

in the *Northeastern States*

small foliage, and numerous starry white flowers of heavy fragrance. The Lemoine hybrids are more dense and heavy. Full sun, but no care at all, and a wreath of white in June.

Pieris floribunda

[*Mountain Andromeda. 3′–6′*]

The best of the heath group as a broad-leaved evergreen for special service. It takes irregular informal shapes, requiring no pruning or care. The erect clusters of tiny green-white bells in early April are less showy than with most heaths, but patient disposition and informal habit are greater virtues near the house than striking flowers.

Prunus glandulosa

[*Flowering Almond. 3′–6′*]

Gives an old-fashioned touch of wreaths of small double rose or white cherry blossoms in May. The foliage is sparse, and the whole plant slender; it is best seen against a house or wall on the sunny side. Budded plants make tiny trees, but on its own roots it sprouts into tiny thickets.

Rhododendron laetevirens

[*Wilson Rhododendron. 3′–5′*]

One of the dense compact sorts with small foliage of better effect even than of kalmia. For close massing it is the best rhododendron. The light pink-mauve flowers in small clusters are less important. Daphne rhododendron (*R. arbutifolium*) and myrtle (*R. myrtifolium*) are very similar but less sold.

Rosa xanthina

[*Korean Rose. 6′–10′*]

Stiffer and taller than Hugonis, with similar fern-like leaves and yellow flowers. For the graceful touch of fine texture against walls no shrub is better. Full sun is required. The flowers are double as well as single.

Stephanandra flexuosa

[*Cutleaf Stephanandra. 6′*]

Makes an irregular wall of cut-leaved gooseberry-like foliage; a zigzag stem kerria with more backbone. The flowers and fruits are of little value, the fine foliage and good habit being its contribution. It may be clipped into regular little hedges for formality, and much shade is no great harm.

Viburnum carlesi

[*Fragrant Viburnum. 5′–6′*]

Makes rounded bushes some five feet across. The fragrant round clusters of white flowers

(*Continued on page 424*)

Sanitary



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HB1030

THE RETURN OF THE GARDEN FENCE

BY MARION NICHOLL RAWSON

I'm just going down to the gate,
dear Ma,
Just down to the old garden gate,
The moon is so bright
And it's such a fine night,
I'll just go as far as the gate

THE Clarinda of the 1870's, who used the words of this old waltz tune when she felt the moonlight in her soul, had but a short distance to traverse before she could keep her rendezvous. To-day, her grandchildren would be laying out a trip which might cover a hundred or more miles at fast driving, to seek and find that elusive courting ground — the old garden gate. Romance a-plenty there was about that old swinging wicket, and many a troth was plighted, or broken, with the sweet or bitter farewells which it wrought. Picketed, cross-barred, of wood or of iron, it spent its life swinging back and forth at the whim of us humans, shutting in or shutting out.

While the gate was important, — in fact, the only active part of the old garden fence, — it was but the weathercock turnstile of the more constant fence, which was indeed its reason for being. Following the unceasing example of Mother Earth in her path round the sun, her children plan their lives in similar cycles, and the last picket of the old-fashioned fence was hardly crumbled to the ground before a brand-new style was instigated and we had introduced — the picket fence.

Those who are planning new homes and new gardens to-day are going to face a choice of 'fence or no fence.' Those who do not want to be bothered by a possibility of creaking hinge or fading paint will put their own foolish little palings up against the idea of the 'mid-Victorian' fences; while the homemaker who is working for those touches which will mean cosiness and beauty in his surroundings will adopt the new-old fence, in part or in whole.

Many of our most cherished institutions have originated in the country sections of our land. Fences may be called one of them. To be sure, fences will stand in some of the older sections of our cities, showing that they have had their place there, but when one begins to investigate these remaining vestiges of privacy or grandeur, it soon develops that they were erected when their section of the city was still countrified, or at least village-like. Unless they surround a park, a prison, or a 'burying lott,' fences do not thrive on city air, and quite rightly, for the fence in its essence is a homey thing, suggestive of comfort and beauty of line, two things found most often in the country.

Yellow roses sticking their branches through the palings, clinging morning-glories where the sun has not yet struck, great blushing hollyhocks high-headedly nodding over at the passer-by — these are but a few of the pictures which crowd into our minds when picket fences are mentioned, incense to be left burning as we dig deeper into this business of 'a fence or not a fence.'

The old device of a stake and stone at the corners of newly granted land seems to have worked remarkably well, and on many of the old farms the stone wall would never have arisen had it not been as a repository for the rocks which must be cleared away before crops could be planted and grown. Walls were not necessary to keep the crops from straying, nor were they invincible to the would-be marauder, but they did have their usefulness against wandering four-footed guests. Here we find one of the first reasons for wall and fence, both in town and in country, and by following the course of the years we find also the reason for their abandonment. Stock must still be confined to-day, but they are now confined within the fences of their owners, while in the old days they were confined without the fences of the neighbors.

OUR earliest-settling forefathers gave their stock the best land in the village for their pasture, and with reason. Sometimes this pasture land was off in a near-by clearing or open space where the 'sheep-herd' or 'calf-keeper' drove the community beasts each morning and from which he brought them each evening; and sometimes it was in the centre of the settlement, the common, where cattle, pigs, and geese grazed, rooted, or picked their days away, and, incidentally, the lush green grass. Now, nobody wanted his pig in his parlor or his cows in his clover, and each homemaker saw to it that his own dooryard was surrounded with a good high picket edge, just as soon as the necessary trees could be cut and regrounded.

The hogreeve was one of the developments of this era of freedom for the beast, and it was his job to keep his eye on his charges



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The Scrapbook

BOOKLETS FOR THOSE INTERESTED IN DECORATING

DECORATING is a subject of inexhaustible interest to every home owner well as to those who have the harder task of making their rented homes more tractive. Consequently the following list of booklets giving information on most every subject connected with interior decoration will make a welcome dition to your scrapbook. For the benefit of those who are fortunate enough have a garden as well as a house, booklets to guide the fall planting are also cluded. Next month watch for more information on decorating, with special ference to city apartments.

nless otherwise noted, these booklets are sent free, and all that is ecessary to obtain any of them is to fill in the coupon below, giving the umber or numbers as listed. *If a charge is indicated, send stamps for e required amount.*

addition to this service we are always glad to answer special inquirs relating to *building, decorating, or gardening*, and hope that many our readers who wish advice on these subjects will not hesitate to call us. We also welcome queries about articles or illustrations pubhed in the *House Beautiful* about which our readers may care to get ore detailed information.

. ***Decorating Your Home:*** There has been so much written about interior decoration that the average person is convinced there is some mysterious method employed to achieve charming results. Fortunately this is untrue. It costs no more to furnish and decorate a room or house in good taste than it does in poor. This book describes and illustrates the fundamentals of color relation — then takes these fundamentals and applies them in colored illustrations to each major room. Pictures of each room are shown befor and after being rearranged and redecorated with suitable curtains, draperies, rugs, furniture, and accessories. Price 50 cents. *Bigelow-Sanford Carpet Company*

2. ***What Sanitas Can Do to Modernize Your Home:*** The walls and ceilings of a room constitute about five sixths of its area, and by comparison every other detail is merely an accessory. This means that particular care should be taken in selecting suitable wall covering, since that is the only part of a room decoration that cannot easily be changed or moved. This booklet describes and illustrates in color the advantages of Sanitas, a material with a cloth base and a surface that is impervious to moisture, grease, and stains, yet is easily cleaned with a damp cloth. Illustrations of a few of the various designs obtainable are also shown. *The Standard Textile Products Company*

3. ***The Story of American Walnut:*** Too often our impressions of manufactured products are created by the finished article. We are apt to take for granted the material that is the background of its real beauty. This story of walnut, besides describing and illustrating how one may distinguish the various figures and grains of this wood, tells how you may recognize them in furniture or paneling. It recounts most interestingly the history of walnut and how it has been chosen by master craftsmen of every period. The profuse illustrations add to the value of this booklet. *American Walnut Manufacturers' Association*

4. ***Fabrics — The Key to Successful Decoration:*** How often have you wondered just what is the essential difference in woven fabrics, what accounts for their varying weaves, how their names and patterns originated? Yet each kind has been evolved during some particular period and for some particular reason. This book very clearly brings out the distinguishing features of each material, — be it plain fabric, velours, damask, brocatelle, or brocade, — their historical background, and their application to the rooms of to-day. The majority of the illustrations are in color, making the whole treatise unusually instructive. *F. Schumacher & Company*

5. ***Colonial Furniture:*** The first settlers came to this country in 1607, and skilled artisans soon began to fashion furniture which we now treasure as a priceless heritage. Each piece was created to perform a very definite function, the patience and care of these early craftsmen being well proved by the ease with which such pieces have survived the intervening years. Its simplicity perhaps accounts for the popularity of such furniture to-day. This booklet is a most complete historical description of Colonial furniture. *Stickley Brothers Company*

6. ***The Secret of Beautiful Floors:*** Surely no group of books and booklets devoted to furnishing would be complete without something included about the treatment of floors. In this booklet is described a method that will restore your floors — regardless of their condition — to a finish that will be both durable and beautiful. The treatment is equally effective for wood, linoleum, or tile. *The Floorola Corporation*

7. ***Andirons and Firetools:*** A fireplace is usually the dominant feature in a room. What, then, should be more important than the adequate and artistic treatment of its accessories? This booklet illustrates many interesting styles of irons and tools manufactured by one of America's finest craftsmen. *Todhunter, Inc.*

8. ***Kensington Furniture:*** The Gold Medal for Craftsmanship of the Architectural League of New York was awarded this company for their furniture. One of the four reasons for this award was 'versatility in showing an intimate acquaintance of English, Italian, and Spanish precedents.' The manufacturer has, in this booklet, illustrated some of the groups of the various periods that have brought such unusual recognition. The descriptions briefly tell of the influence behind the original design, and the factors that inspired the old craftsmen who created such age-resisting beauty. *Kensington Manufacturing Company*

9. ***Color Harmony in the Home:*** The rug in a room is usually the basis of the color scheme for the whole room. Draperies, wall coverings, and furniture should all be complementary to the floor covering. This booklet has a very clever method of showing how these desirable color combinations may be obtained. *M. J. Whittall Associates*

10. ***English and French Hand-Blocked Scenic Wallpaper:*** Toward the end of the seventeenth century hand-blocked paper began to be used in an attempt to reproduce the effect of handpainted walls used by the wealthy. How these scenic wallpapers have evolved since that time is profusely illustrated in this book, which makes it apparent why scenic papers are still so popular. Price 10 cents. *W. H. S. Lloyd Company, Inc.*

11. ***Pottery:*** The oldest of the arts — pottery. Have you known where the art really was developed? Have you read how it spread from Asia to Africa, to Persia, and then into the various countries of Europe? Here is a booklet that traces the history of pottery from earliest times to the present day, illustrating some of the finest examples of pottery now being produced in this country. *Roseville Pottery Company.*

12. ***The Easy Way to Beautiful Plantings:*** If you have been doubtful as to where and how certain shrubs or plants should be planted, this booklet will assist in solving your problems. It contains some excellent suggestions and illustrations for plot layouts. The colored pictures of deciduous trees, flowering shrubs, and climbing and trailing plants are most attractive. *The Barnes Brothers Nursery Company*

13. ***Evergreens, Azaleas, Rhododendrons:*** The instructions contained in the foreword of this book regarding the planting and care of evergreens are partially indicative of their popularity. The illustrations make the reasons most definite. The colored illustrations of magnolias, rhododendrons, and azaleas will be sure to create a desire to augment your fall planting. *Bobbink & Atkins*

14. ***Peonies, Iris, Dutch Bulbs:*** The first listing in this booklet will be a joy to peony lovers, since it includes eight new introductions that are ranked as among the finest specimens existing. The selection of Dutch bulbs and iris is most complete. If you are interested in getting early bloom in your garden next spring, this booklet will be most useful in your fall planting. *A. E. Kunderd*

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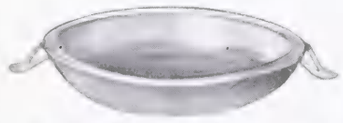
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COLUMBIA MANTELS

The Return of the Garden Fence

(Continued from page 416)

and shoo them out of kitchen gardens and away from their inviting cabbages and roots. It was a good two hundred years before some sections decided to remove pasturing animals from the main thoroughfares, and some of their laws are interesting to us here, since they were the harbingers of the fenceless era which gradually developed. As an example, in 1824 a New York State village put its foot down and ordained that 'no neat cattle, horses, sheep, swine, or geese' should longer run at large. Then came a noticeable shrinkage in the udders of the village bossies and the law was amended to allow milch cows to pasture on the village green and byways, from the first of May until November 15. Still, one sees, fences were necessary for everyone — except perhaps the owners of the cows. Geese were abolished from the village streets by a fine of twelve and one-half cents an hour for their unguarded promenades. In time, the pound keeper with his open-air stone jail attended to the wandering dobbins, and only dogs and cats and hens were given the freedom of the town.

IF we follow the development of this one town which passed the non-grazing laws, we shall find it typical of most of our American towns. Fences did not immediately begin to rot, upon the passing of the laws, nor did the householders rush out and demolish them. A fence, from being a necessity, had become a matter of beauty and pride. High elms waved and tossed their branches over them, and lovely vistas showed along the village streets and lanes as far as the eye could reach.

Then did the cycle become visible in its turning. Fences began to need repairs, and it was rumored that it was a mighty stylish thing to tear down fences and have a long look down a village street. How easy that made everything! To be sure, there was Clarinda, but if she had to have something to hang over when the mail stage drove into town, why, she would have to find something else besides the garden gate.

All of this historical résumé looks as though all the arguments were against the modern fence, since we no longer see our animal friends nosing about our posy beds or grazing on the wayside herbage. The answer to this is, as it is to so many modern questions, that 'times have changed,' and while the old candle days were utilitarian from necessity, the electrical period is having a chance to introduce a bit more of beauty into everyday living, simply for beauty's sake. Thus the quest for those little touches like the new-old fence, which will make our homes homier and our gardens more gardenlike.

TO-DAY in that New York State village, where twenty-five years ago the elms tossed their shadows across white pickets or quaint decorative iron fences, there is now just one old fence standing, a staunch iron testimony to the fact that, at one time in the dim past, fences were. As was expected, the neighbors' lawns do join hand in hand and make a green expansion; but the elms miss their background dado of horizontal lines, and the village itself has lost its vistas, its quaintness, and much of its former beauty.

With the great advancement of architecture in the country has come a looking back to those points in early building of which we are all so justly proud. Perhaps it would be more exact to say that the renaissance of architecture has come because we have been looking back now for some time to what our forefathers did in the way of homemaking.

THE Cape Cod house, meaning the simpler of old New England houses, which is now appearing in other places besides the Cape, and the pocket-edition, 'Tom Thumb' houses as well, are never considered complete unless they have respectively a bit of white picket fence, or a length of darker fence with the inevitable gate, to clinch their claim to beauty. Sometimes these fences run across the front of the dooryard enclosing the premises, and sometimes they are just long enough to push out from a corner of the old house to a tree or clump of bushes and make possible a gate which will swing to and fro across the stepping-stones which lead to the rear garden. Wherever the old-time savor is desired, there is being found the new-old fence line; where the purely farm atmosphere is sought after, there too the fence is reappearing in more practical ways.

Each locality in the old days had its special kinds of fences which were held in high favor, and few of them were really unlovely. The picket fence was meant not for beauty but for protection, its name coming down from those days when high close fences of logs were built about blockhouses against the onslaught of marauding Indians, and, as we have seen, its usefulness proved



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The Return of the Garden Fence

(Continued from page 418)

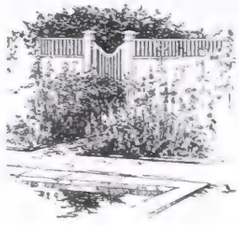
to be equally great at a later date in the matter of straying pigs in posy beds. Plain pointed sticks made the first domestic picket fences and a coat of whitewash came later as a decoration; then this crude form was developed into various niceties accomplished by the shave, the chisel, and the lathe.

FENCES of purely ornamental lines were more ornamental, the rails assuming gradually cross lines and angles, and these made excellent community parking places for those who chose to gossip in the open. Often the gates were made vertical in design, and this contrast made them more noticeable in the daytime and convenient for the late homecomer from the tavern at night. These fences, in many sections, could be newly applied to many of the modern homes. The 'pitch-pole' fence with its sharp points and slender obliquely placed rods would be interesting on large estates but hardly homey on smaller ones, although neither cow, chick, nor child could escape from its confines.

Rustic fences have always been used on private estates where beauty was desired and shrubbery could serve as an adjunct to their assimilating lines, and stone walls have been laid and retained for similar reasons, but these have generally been hidden from the passer-by and have not lent their beauty to the village in which they were placed. Many Americans have criticized the English custom of hiding their pleasant homes and gardens behind high walls and have laughed at the idea of a desire for so much privacy, but it was not long after the old fences along village streets had disappeared before shrubs were being set out at the corners of house lots and protective clumps of trees and hedges commenced to lift their heads close by. It was a good sign, although little guessed at the time, that fences had not disappeared forever, that the open spaces were not the entirely ideal condition for the surroundings of a home, and that, if not behind pickets, for a while at least behind branches, householders would hide themselves.

Perhaps it was ordained in the development of our land that fences should go, so that lawns and dooryards might acquire this new and necessary growth of trees and shrubs; and that when the old fences should be replaced they would be still more lovely against the more resplendent greens which would blow and murmur behind them.

AT least a quarter of a century has passed since the main army of picket fences were lifted from their posts — and surrendered. Leaning against some sympathetic wagon house or barn, many have become twisted about with bindweed and morning-glory, never dreaming of an awakening, and yet that awakening is here. Many a section of sturdy old pickets is being unswathed from its encircling vines and nailed back into place again, either on new wooden posts or on the staunch granite posts which have been allowed to remain at their old stands through the intervening years. The cycle has completed its rounds. Suppose we hunt behind our own barns for relics, or, with a nice new stretch of garden fence, go forth to meet the new day of pleasanter homes and lovelier gardens.





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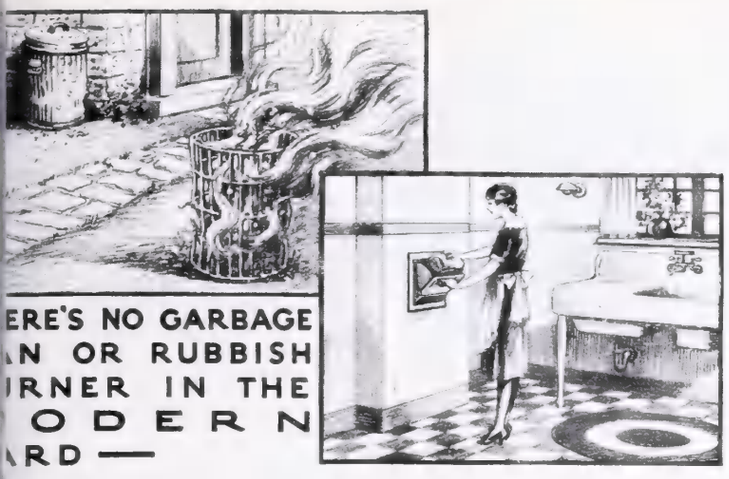
I HAVE known many breeds — Irish Terriers, Airedales, Blue Bedlingtons, Collies, Spaniels, Yorkshires, English Bulldogs — but it seems to me that the Scottish Terrier has the most generous charm of all. Nature was liberal to him in giving him the heart of a big dog in a body so compact and small that he might be the perfect companion indoors and out.

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How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG

SPRING VS. FALL PLANTING WHETHER to plant in spring or fall is a moot question. In exposed situations or severe climates the weight of opinion is in favor of spring planting if it can be done early enough so that the ground is still moist, or if water can be given in case of drought. If evergreens are moved in the fall it should be done early, during the last half of August or first half of September, unless the weather is very dry, when it is better to wait until spring. Deciduous trees and shrubs must wait until the foliage has ripened and is about to fall — usually this month. Late planting, even into December, for deciduous material is more successful than too early. Lilacs and the usual run of trees and shrubs are as a rule quite safely set out in the fall. Though they may die back somewhat, they are in a position to make growth at the first hint of spring. Tuliptrees, magnolias, flowering dogwoods, laburnums, Althæas, sweetshrub, Buddleias, and other plants somewhat tender and of soft wood are usually best left until spring.

• • • Among perennials, I usually select from the planting plan those things which I feel are practically certain to winter. These include larkspur, Hostas, lemon lilies, astilbes, Mertensia, peonies, iris, phlox. Disposing of these in the fall, and later setting in the bulbs according to the color scheme, is less difficult than planting all in the spring when attempting to set out perennials in between the bulbs which are then in bloom.

Soft-stemmed plants like Arabis, aubrietias, and alyssum, sweet-William and foxglove, Canterbury-bells, Iceland poppies, hardy chrysanthemums, Japanese anemones, asters, Helenium, boltonias, and other fall-blooming plants do best if set out in the spring. Oriental poppies if set out then must be potted plants, while large roots must be moved in the fall. If moved before growth has started, peonies may be transplanted in the spring.

Lilies frequently arrive so late from Japan that the ground is already frozen for the winter. If we have remembered to mulch the ground where they are to go, in order to keep out the frost, they may be set out even though late. It is a growing custom to buy in the spring bulbs of *Lilium speciosum* and *L. auratum* which have been wintered in sand, and they seem to bloom just as well as if planted in the fall. In severe situations we may set out in spring Madonna lilies which have been started into growth in pots, and they do nearly as well as if set out in August as generally advised.

Fall planting of roses is being recommended more and more, but unless the climate is very favorable for hybrid teas they should be buried in the ground or in cold frames until spring.



PLANT MATERIAL *referred to in the text can for the most part be obtained from the nurseries whose advertisements appear on these pages. For sources of those plants not generally carried write to the Readers' Service Department, House Beautiful, 8 Arlington Street, Boston, and enclose a stamped self-addressed envelope.*

PLANTING BULBS Bulb planting is now in order. After the tops have been cut from the perennials, the garden is like an empty page on which to lay out the prearranged color scheme. Assuming that a planting plan has been made on paper with our favorite color combinations of early and late tulips, we proceed to place on the ground, in drifts and clumps between the roots of the perennials, the bulbs as planned. We keep in mind which perennials or shrubs will be in bloom with them and work out such delectable combinations as lavender tulips with the flowering almond, deep rose with lilacs, Picotee with the bleedingheart, cerise Proserpina with the blue Virginia cowslip, and fragrant orange General deWet with the lavender early phlox.

• • • It is fatally easy in estimating quantities on the plan to get too many tulips in the perennial garden so that they give the appearance of bedding out, and in addition their leaves when ripening are fearfully in the way. Let us use restraint. But do not forget some bulbs for very early bloom. *Crocus purpurea grandiflora* in front of a drift of pale pink hyacinths and dwarf purple *Iris pumila*, blue hyacinths with Arabis and double Safrano tulip. The pale pink of *Saponaria ocymoides*, usually considered a rock plant, is lovely with blue forget-me-nots as an underplanting for the late tulips in the perennial border.

PLANTING TO ATTRACT BIRDS Last month I discussed some of the shrubs with autumn color and berries. I want to say more here about planting to attract the birds and I wish also to withdraw my advice 'Never plant thick, thin quick,' for I was in the garden of a bird lover this summer where they had deliberately created thickets for the birds With a little thought food may be provided for every month in the year. There was a mulberry tree for the *pièce de résistance*, and quantities of berried shrubs were interspersed between the closely massed spruces and pines. In March and April the birds may feast upon berries of the Japanese barberry; in early summer on shadblow, the red-berried elder, the bush-honeysuckles; then chokecherries, blueberries, all kinds of dogwoods and viburnums, common elder, sea-buckthorn and Russian-olive. Seeds of birch, sumacs, boxelder, larch, and hackberry are very popular, as well as the fruits of the flowering crab (*Malus floribunda*) and the mountain-ash. Around this same garden was a high woven wire fence to keep out prowling cats, planted with thorny roses. Vines providing food were wild grapes, bittersweet, moonseed, and Virginia creeper. (*Continued on page* 424)

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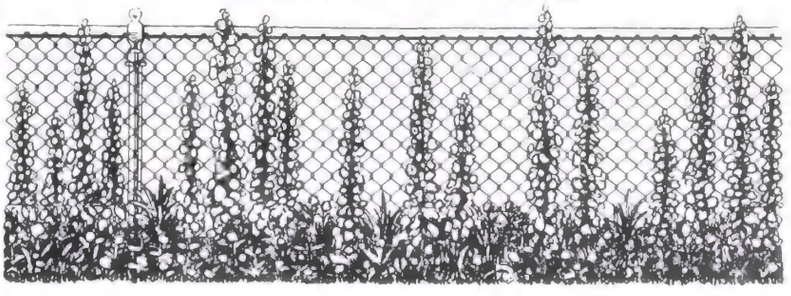
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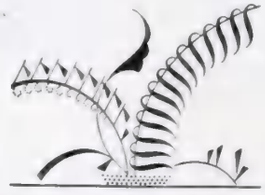
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ADDRESS CITY AND STATE

How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG



(*Continued from page* 422)

One particularly attractive shrub is the cranberrybush, which also makes a delicious edible jelly. Of evergreens, cedars and ground juniper are popular, and we may add creeping plants like partridgeberry and checkerberry.

SOME UNUSUAL PLANTING EFFECTS It is interesting to make note of some of the more unusual uses for trees and shrubs in landscape design. For a narrow boundary screen, for instance, linden trees may have their branches trained on a series of horizontal wires, to form a wall of green as narrow as two feet and as high as forty. For the same effect on a smaller scale one may use espalier fruits, particularly pears. For an *allée* use quince trees trained over a series of simple wooden arches. For a low boundary in the garden use climbing roses trained on a horizontal wire. To frame a distant view use a series of pear trees planted at intervals of eight feet, their branches meeting overhead and the spaces between forming a series of arched windows. Instead of vines on an arched doorway, use *Forsythia suspensa*, as in the old Harvard Botanic Garden. Forsythias are also used with telling effect in the face of retaining walls, provided of course they are in proper scale.

METHODS OF LABELING The science of labeling develops as one works. As permanent markers for named varieties of peony, iris, and phlox, I use a zinc label written upon with indelible ink and held rigid by a zinc rod, which comes in either of two convenient lengths. One should not pay more for the label than for the plant, and while more beautiful ones can be had at a greater price, these are very practical and efficient.

For a label which can be used lavishly, as for annuals and tulips, inexpensive enough to be thrown away, yet good enough to survive the winter, I prefer a 10" x $\frac{5}{8}$" unpainted wooden pot label, which can be marked with an indelible garden pencil. For the rock garden, there are little zinc labels shaped so that the pointed end sticks into the ground.

For hanging on trees or shrubs are the copper strips wired at one end, to be written upon with a stylus, which dents into the soft metal.

▪ ▪ ▪ When marking for holes to be dug in the woods or tall grass, a bunch of new straight-grained shingles may be split with a jackknife almost as you are walking from place to place, and may be also marked with the aforementioned pencil. In setting out a new garden it is well to mark by a small splinter of shingle the spot where each individual lily or other dormant root was set, that it may not be disturbed in cultivating. Bamboo stakes dyed green are better-looking for such purposes and are very inexpensive. They may be cut into little bits for the garden beds or left long for the woods.

15 Shrubs for Foundation Planting

(*Continued from page* 414)

from pink buds in May are a special attraction, but the rounded gray-green leaves give a pleasant effect all summer. As it is usually grafted on *V. lantana*, keep the root sprouts pulled out.

Viburnum dentatum

[*Arrowwood. 10'–25'*]

May gush out from the wall as much as eight feet. The rounded saw-tooth leaves are always shiny and clean, and the flat clusters of tiny white flowers in May are a further decoration. It will stand drip from the eaves, and much shade and dryness. There are some six dentatum sisters that differ little.

(*Continued on page* 425)



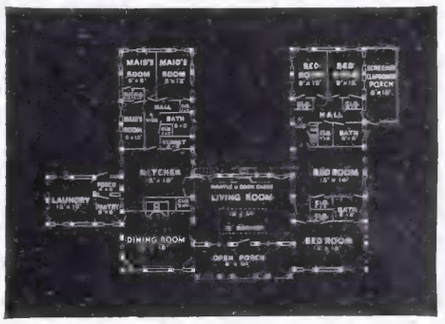
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15 Shrubs for Foundation Planting

(Continued from page 424)

Zanthorhiza apiifolia
[*Yellowroot. 3'–6'*]
An insignificant low shrub in most places, but in narrow strips between house wall and walk, often in shade, the soil too damp or dry for most shrubs, these little sticks have a feathery top all summer, following the purplish little stars of April. Though it is dead sticks for half the year, the summer effect is full compensation.

in the *Middle Western States*

shape. The plant is usually not over five feet high if pruned occasionally. It prefers full sun and well-drained soil.

Ribes alpinum
[*Mountain Currant. 2'–3'*]
A small symmetrical bush of neat refined appearance with attractive bright green leaves and insignificant greenish flowers in early spring. Of value either as specimen shrub or for massing in small groups.

Symphoricarpos racemosus
[*Common Snowberry. 3'–4'*]
See column 1.

Syringa vulgaris
[*Common Lilac. 15' and over*]
This well-known plant is one of the best large shrubs for foundation planting. Nothing else gives so complete an air of settled permanence to a new house as a specimen lilac by the foundation. Needs plenty of room, but is one of the best subjects when there is room.

Taxus cuspidata
[*Japanese Yew. 3'–4'*]
This spreading type grows naturally rather loose and open, but soon forms a dense compact bush. It is of low growth with very dark blackish evergreen leaves. Prefers partial shade.

Taxus cuspidata brevifolia
[*Dwarf Japanese Yew*]
Similar to Japanese yew, only more prostrate in habit and with a shorter, thicker, and darker leaf. Useful for massing in front of larger planting.

in *California*

beautiful shrub that it will be used in all regions not subject to severe frost. Has a very glossy small leaf, with wine color in the stems and young growth. Grows naturally in columnar form and may be trimmed into any shape desired.

Ligustrum acuminatum
[*Evergreen Privet. 4'*]
Where a rich dark green is desired, this shrub, with large, pointed leaves of good substance, may be used. It stands shade, and its panicles of white flowers followed by blue berries add to its value.

Musa ensete
[*Abyssinian Banana. 12'*]
This banana, which never, I believe, sets fruit in California, is usually more striking than the fruiting banana because of its broader leaf and the maroon color of the midribs. It will be whipped into ribbons in an exposed situation and will crumple to nothingness with the first approach of frost, but in a protected patio nothing could be handsomer. Has a very rapid growth and likes much water.

Phormium
[*Flaxlily. 5'*]
Large clumps of broad sword-like leaves, making a striking silhouette, slightly blue-green; striking flower stem of deep maroon. This makes a striking note and is particularly valuable because it will thrive under any conditions of care or neglect.

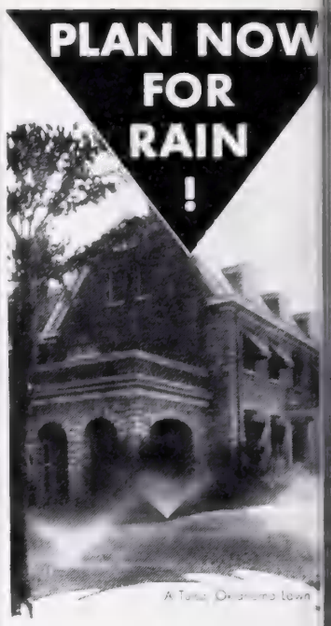
Pittosporum undulatum
[*Orange Pittosporum. 10'*]
Handsomest of all for large masses; will grow to a small tree unless pruned; stands semi-shade and resists disease. The white flowers with orange-blossom fragrance add to its attractiveness.

Pacantha yunnanensis
[*Firethorn. 6'*]
This is the most striking of all the evergreen hawthorns, or firethorns, and may be beautifully trained as a wall shrub, where its clusters of bright red berries show to particular advantage.

Spiræa reevesiana
[*Reeves Spirea. 5'*]
An evergreen bridalwreath used in preference to the *Spiræa vanhouttei* of the East. It is somewhat lower in growth, with typical spirea flower clusters in spring.

Tetrapanax papyriferum
[*Ricepaper-plant. 7'*]
This plant bears very striking, big, gray-green leaves, deeply incised, of handsome silhouette. It makes very rapid growth, and the only objection to it is that it is somewhat tender and is reputed to be a particular host for mealy bug.

Yucca
[*Yucca. 8'*]
Several varieties may be used, including the California native 'Christmas Candles' and the broader, more flexible Italian hybrids. These sometimes grow into branched specimens which are most striking.



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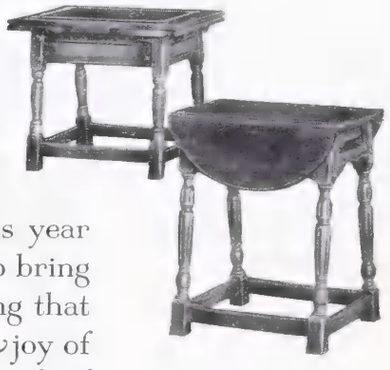
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WHEN first I spied the vases in Figure 1 they sat very haughtily on carved teakwood bases at either end of a lovely chest, and I almost tiptoed as I went over to them and bent gently to admire them, because I thought of course they were Chinese and rare, perhaps old. So I was more than delighted to find on close examination that while they were every bit as beautiful as I thought, they were American — rare, to be sure, but new. They are a gorgeous color, lacquer-red, which they say is most difficult to handle because it does not retain its purity in firing. The glaze, an exclusive formula called 'Feu Rouge,' is unusual in that it is a crackle glaze, and unusual too in that the color varies from a brilliant rose to a true lacquer-red, depending on conditions at the time of firing. So, if you have been thoughtfully seeking a rare pair of vases for your newly decorated drawing-room, or if you must dispatch a wedding gift, here you are. Remember they come not more than



FIG. 1

two precisely the same shade, but every one is glorious. They stand 9″ tall. And the price — now I like telling you this part — is $15.00 for the pair, including the teakwood bases, packed ready to send to you by express collect. — BROWNELL-LAMBERTSON GALLERIES, INC., *100 East 57th Street, N. Y. C.*

I AM hoping that you won't heave a deep and bored sigh when you sight another tray, because while I must agree with you that they are plentiful, yet I must also say there are only a few I should rather have than this one in Figure 2. It is made of lacquered wood and comes in three colors — red, green, or black. If you are a devotee of simplicity you can readily appreciate the fact that the deep soft lacquered surface is



FIG. 2

flattering to silver, pewter, copper, glass, and china alike. On the practical side, this same lacquer is impervious to all liquids — hot, cold, and alcoholic. There are three sizes — 7″ x 13″ at $3.00, 9″ x 14½″ at $5.00, and 10″ x 17″ at $7.00. These prices include postage. The smaller ones are excellent for beverages and other general uses, while the largest size does nicely for a breakfast or tea tray. — YAMANAKA & COMPANY, *680 Fifth Avenue, N. Y. C.*

THE serving of after-dinner coffee is a peculiarly charming rite and may be made even more attractive by the use of such an outfit as that shown in Figure 3. The carafe is made of thin blown glass and the cups are made of a heat-resisting type of glass that will safely hold the hottest of liquids. The cups are banded with either green, black, blue, or coral, with saucers to match which, with a carafe



FIG. 3

bound at the neck with brightly colored raffia, make a most original and decorative set. A carafe which would hold from eight to ten after-dinner cups costs $1.50, and a smaller one holding six cups is $1.00. The cups, with stripes of any of the above colors, are $12.00 a dozen. These prices include express charges in New England, but elsewhere express will be collect. — JONES, MCDUFFIE & STRATTON, *307 Boylston Street, Boston.*

NOT for a long time have I dared to show you anything so banal as a bridge set, but this 36″ cloth, Figure 4, which we will call a tea cloth, with its accompanying four napkins, was too lovely to resist. It is sheer linen, made every stitch by hand with Appenzell-style embroidery, and it comes in the most luscious colors — green, gold, peach, orchid, and blue. These colors are more than ever popular in table linens and enable you to work out quite ravishing effects.

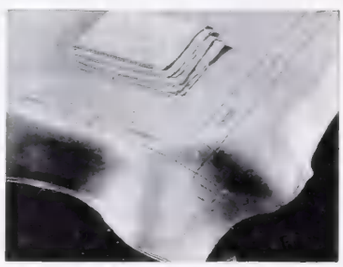


FIG. 4

Just how this set of a 36″ cloth and four 12″ napkins of such fineness can be sold for $8.50 I do not know, but I have it in writing. For a seventeen-piece luncheon set to match this, with one runner, eight mats, and eight napkins, the price is but $16.50. Prices are postpaid. — HAAS LINEN SHOP, *84 North Avenue, New Rochelle, New York.*

THE epicure who demands that his egg be cooked to the split second, and prides himself on his dexterity in clipping off its top in such a manner that it can be eaten daintily from the shell, will be given a new lease of life by the mere sight of the egg cup in Figure 5. Even though I don't like mine soft-boiled, it fairly intrigues me with its cunning little salt and pepper shakers nestling so cosily at either side. This is the powder-blue earthenware created by William Moorcroft, the master potter of England, and so much sought after in



FIG. 5

English homes. Wouldn't you have suspected its British origin even if I had n't told you of it? This stands just below 3″ tall, and the cup and saucer, by the way, are in one piece with indentations at the sides for the salt and pepper shakers. The price, postpaid, is $2.00 each. — JAMES MCCUTCHEON & COMPANY, *Fifth Avenue at 49th Street, N. Y. C.*

ATTRACTIVE shades and shields for electric light fixtures are most difficult things to find, but the ones shown in Figure 6 have at least four points in their favor. In the first place they are very good-looking, in the second place they are 'new,' in the third place

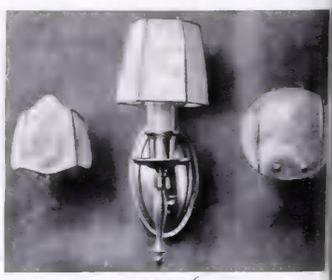


FIG. 6

they are of exactly the right opaqueness, and in the fourth place they are very reasonably priced. The shade in the center and the shields on either side are made of kappa, a shellfish whi

DISTINCTION



Drawn especially for Amrad Radio by John Richard Flanagan



(Left) The AMRAD SONDO Model. A new electric phonograph and radio combination incorporating the latest eight tube AMRAD Screen Grid, Neutrodyne chassis and the new AMRAD Type 249 Dynamic power speaker in a cabinet pronounced the most beautiful ever produced. It contains two wells for records. Priced at $240.00, less tubes.

ht) The AMRAD RONAU Model. A magnificent inet enlivened with exite carved decorations. set is the latest AMD eight tube Screen d, Neutrodyne chassis. new AMRAD Type 249 amic power speaker is rporated. Automatic control maintains a tically uniform volume. ed at $150.00, less tubes.



GOBELIN . . . . a name that has woven its magic significance into the pattern of centuries, as symbolizing a sublime achievement . . . . a better thing than all other craftsmen of the world, however skilled, might hope to produce.

This genius was present in the little family of French dyers that seemed to possess methods and imagination unparalleled heretofore. Two brothers they were . . . . Gilles and Jean, of Rheims, and a dyeing establishment was set up in the Faubourg Saint Marcel. Along the measured course of this ancestral line, with Paris whispering of the wizardry of their skill, fame and fortune came . . . . and «GOBELIN» was more than a name . . . . it was a *tradition.*

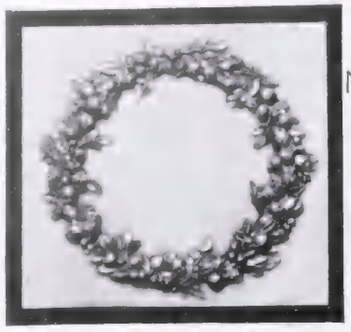
Henry IV purchased the property, and tapestry-makers, under his patronage, continued the highly specialized work. It was in 1662 that Louis XIV brought illustrious personages to admire the output of the «Meubles de la Couronne». There could be nothing better than a «Gobelin» . . . . and there was no substitute for a «Gobelin».

AMRAD has come to be identified with qualities of supreme perfection in Radio . . . . a beautiful, and a scientifically advanced weaver of the tapestry of melody and of the voice of the universe. AMRAD, then, is to radio what Gobelin has always been to tapestry.

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THE CROSLEY RADIO CORPORATION
Powel Crosley, Jr., *President* Home of *«the Nation's Station»*—WLW
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AMRAD *Radio*

An Empire Mante
WITH MOUNTINGS BY Thomire—
NAPOLEON'S FAVORITE CISELEUR



This lovely wreath—a detail of the mantel illustrated on the opposite page was carved by Thomire, a famous bronze-sculptor in the days of Napoleon.

NLY an artist of unusual talents could have achieved the recognition accorded Pierre-Phillipe Thomire during that outstanding era in the history of decoration, the Empire Period. ∾ Thomire's unsurpassed casting, carving and gilding of his ormulo pieces show that he possessed both the true soul of the artist and the matchless skill of the master-artizan. He felt, quite evidently, that bronze was a material to be handled as delicately as fine gold and silver. His superb sculpture and exquisite gilding won for him the coveted MEDAILLE D'OR in the famous French Industrial Exposition of 1806. ∾ During Thomire's long and brilliant career, he executed numerous commissions for Napoleon, the Empress Josephine, King Louis XVI, Catherine the Great and other historically important personages of the Period. ∾ Many examples of his work are still treasured in the museums and palaces of Europe. ∾ But fortunately, not all of Thomire's masterpieces are held by Royalty and The State. The Thomire mantel, illustrated here, was recently discovered in an old residence in the Boulevard St. Germain, Paris, and brought to this country by Jackson. As a tribute to its excellence, we have placed it on display in a typical Empire setting in which we are privileged to include another fine example of Thomire's work—a clock made by him for Napoleon, for presentation to Talleyrand. ∾ To bring to you such authentic architectural and sculptural achievements of the past has for over a hundred years been the mission of the House of Jackson. ∾ If you cannot visit our Galleries in person, may we not send you a booklet which tells the story of our world-wide search for Fireside Fittings of beauty and distinction?





You will find it interesting, we believe, to compare the above detail from the frieze of Thomire's mantel with the exquisite and quite similar decoration of the clock at the left, which was made by Thomire for Napoleon. The same superb sculpture and guilding characterize both examples of his work and reveal a fineness which is rarely found in decorations of ormolu *or gilt-bronze. The clock, a perfect companion-piece to the mantel, both from the standpoint of design and origin, is shown through the courtesy of E. F. Bonaventure Inc.*

WM. H

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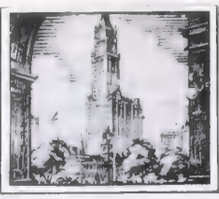
Photographic reproduction of a recent Jackson window display in which a marble mantel, with bronze-gilt mountings by the famous sculptor Thomire, is appropriately placed in an Empire setting among related pieces, generously contributed for the occasion by E. F. Bonaventure Inc., Rose Cumming, John Fenning and H. Michaelyan, Inc. Notice Jackson's windows. In our efforts to create artistic and authentic backgrounds for our displays, we bring together pieces of unusual interest and importance.

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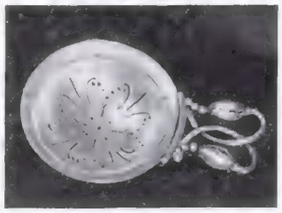
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comes from the Philippine Islands, the pieces of shell being leaded together like old windowpanes. They diffuse the electric light behind them in a most satisfactory way, giving a very luminous effect without the least bit of glare. The fixture shown is an especially graceful one and may be had in either plain silver or with a black band as shown, in Colonial brass, English bronze, pewter, or chromium plate. It measures 7″ high not including the candle, and costs $3.50, postpaid. The shade measures 4″ high, the shield at the left $3\frac{3}{4}$″, and the one at the right $4\frac{5}{8}$″, each costing $1.25, postpaid. — McKENNEY & WATERBURY, *181 Franklin Street, Boston.*



FIG. 7

MIRROR glass is, strangely enough, a revival of bygone times that has become an integral part of our modern mode, at the same time that it remains a charming accessory to the antique background. And when decorative objects made of mirror glass are used as table decoration, even if that table is pure eighteenth-century, the resulting effect is very up-to-date. This fashion has been limited to those of more or less unlimited income until recently, when such objects as those in Figure 7 have been imported to sell at unbelievably low prices. The group of five fruits sells for $5.00, postpaid. The cranes, 9″ tall, are $10.50 for the set of four, packed and sent to you. With a mirror plateau you can make these objects into a stunning centrepiece, especially if you are using crystal, black, or black and crystal glass. A bare table or white damask is the best background. When you consider that they cost little or nothing more than the flowers you would have to buy for two parties, they seem a good investment. — PITT PETRI, INC., *378 Delaware Avenue, Buffalo, New York.*

WE have to take on faith the old saying that every cloud has a silver lining, but we can see for ourselves the lovely silver lining of the hammered-copper compote dish shown in Figure 8. Copper is always decorative, its color giving a warmth and brightness to



FIG. 8



Gay Christmas Wrappings

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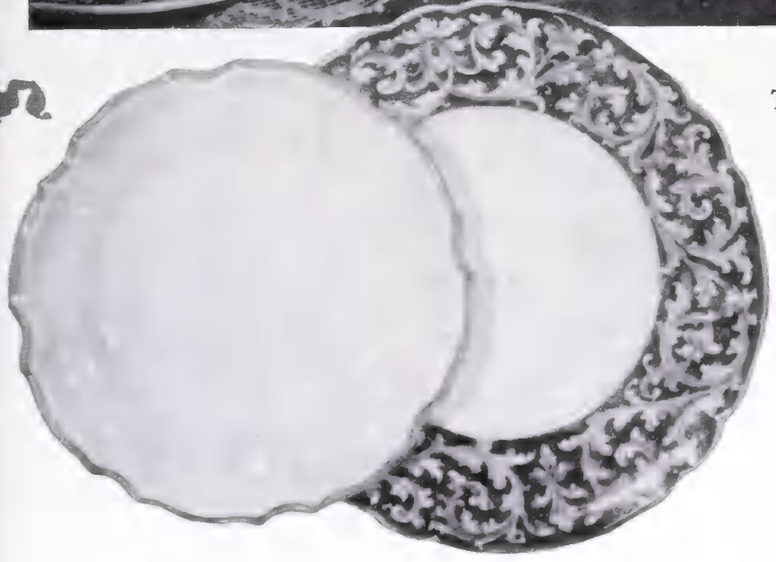
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even the dullest room, and its combination with silver is both charming and unusual. This silver lining is also a very practical touch, since it makes the dish useful for cake and sandwiches. As a centrepiece for a breakfast table with a mound of colorful fruit it would be particularly effective. Bowls and compotes of various shapes and sizes may be had, but this design seems especially graceful and usable. The dish is $7\frac{1}{2}$" in diameter and $2\frac{1}{2}$" high, and costs $12.00, postpaid. — Gebelein, *70 Chestnut Street, Boston.*

ONE may like to use eccentric place-card holders for special occasions, but for ordinary entertaining one could hardly find a more satisfactory type of holder than the crystal ones shown in Figure 9. They are so unobtrusive that they could be used with the simplest table setting, and yet they have a style and distinction that make them equally appropriate to use with more elaborate settings. With one Old English initial they cost $9.00 a dozen. With a monogram — diamond, block, script, or to match your own silver — the cost is $12.00 a dozen. A sample of monogrammed stationery, or a rubbing from a silver monogram, may be sent and copied. These prices include postage. — Cooley's, Inc., *34 Newbury Street, Boston.*

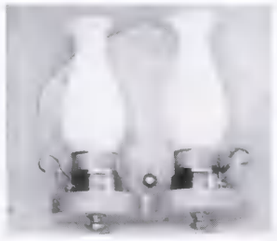


FIG. 9



FIG. 10

THE strange-looking apparatus in Figure 10 is n't a beautifier for the house, but it is something that may help in the preservation of its beauty. Have you any small sons who love to use hammer and nails? If so, this may be a life saver for you. It consists of two thick solid boards of a sort of composition that is somewhat softer than wood and of a large number of pieces of wood, all sizes, shapes, and colors, with nail holes already pierced in them. In their own small section are the nails, and a hammer completes the equipment. The offspring with ambitions to be a carpenter can pound to his heart's delight without doing any harm. As you can see, very important-looking



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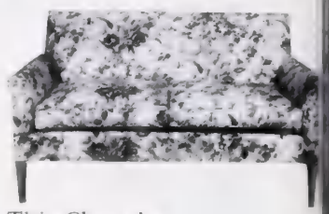
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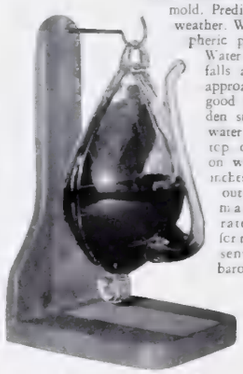
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machines can be built from the pieces and then destroyed to make something else. Encased in a wooden box 17½" long and 12½" wide, this costs $2.25, postpaid.—MAYFAIR PLAYTHINGS STORE, *9 East 57th Street, N. Y. C.*

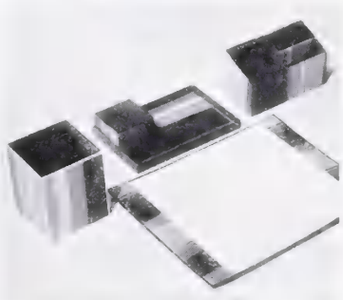


FIG. 11

AS a rule desk sets are apt to be stodgy affairs. There is, however, nothing dull about the one in Figure 11. It is made of imported hand-blocked paper in amusing and decorative softly blended stripes. The general impression is black and gray with a color—pomegranate, yellow-green, or lemon-yellow—worked in. In the set there are four pieces, an inkwell and pen tray, a blotter pad, a paper holder, and a small trash basket, so that while the equipment is adequate its completeness is n't boring. I can't tell you how effective this is, but I can assure you that it is capable of 'making' a small table that you 'd like to have serve as a desk. The price, too, is tempting—$16.00, postpaid. To give you an idea of the exact sizes, the blotter is 12½" x 15½" and the trash basket is 6" high, with the other pieces in proportion.—RENA ROSENTHAL, *520 Madison Avenue, N. Y. C.*

SIMPLE enough, but decidedly charming, is the two-color chintz in Figure 12. The one photographed has a yellow-cream ground with long sprays of what look like old-fashioned roses in shades of brown. In a room paneled or furnished in old pine or in maple it would carry out the



FIG. 12

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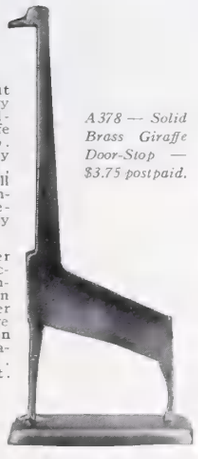


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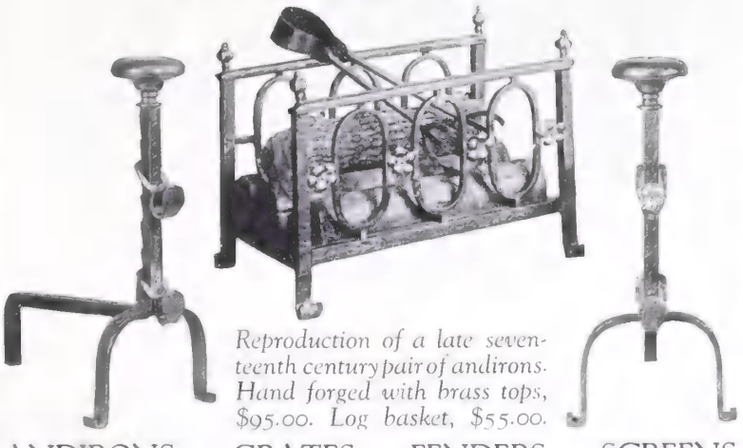
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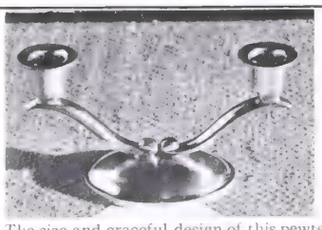
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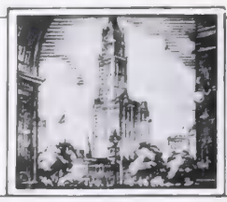
The size and graceful design of this pewter candelabra make a pair perfect for the small table. Singly it would add the right touch of interest to that dull corner.

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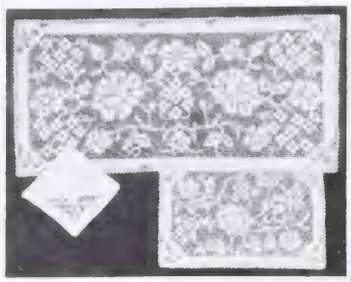
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brown-gold tones of the wood. There are many other types of rooms; for example a bedroom in French walnut, where you want window hangings that are almost neutral in color. Equally attractive, though less general in appeal, are a cream background with the design in green, a pale green with the henna sprays, and a pale peach with blue. The material is fine and soft, with a semi-glaze. It costs $1.25 a yard, postpaid, and is 36" wide. — BOSTWICK & TREMAN, INC., *694 Madison Avenue, N. Y. C.*



FIG. 13

THE little card tray shown in Figure 13 has a most aristocratic air in spite of its small size and would add distinction to any hall table. Nor need it be confined to one use, since it also makes an excellent stand for a teapot or tray for serving a single glass of water. It looks like an old piece and is silver-plated on copper like old Sheffield plate, which is often more highly prized than solid silver. It measures 7" x 5" and stands an inch high. A monogram may be engraved in the centre, and the price of $10.00 includes this engraving as well as packing and postage. — A. SCHMIDT & SON, *570 Boylston Street, Boston.*

FOR the dark and melancholy days that come, in midwinter, even to the sunny South, we need warmth-giving, gloom-dispelling lamps. From France comes the one in Figure 14, of red tôle, or painted tin, with decorations in sepia and dull gold. The shade as well as the base is of the metal, which makes it especially good for a desk lamp since the light is all reflected downward, away from the eyes. Although, as you can see, this is very French in spirit, and therefore is most appropriate with all French eighteenth-century things, yet it is also very usable with English and American furniture of the same period. Over all, the lamp measures 13¾", while the shade is 9" in diameter. The price is $14.89, packed to send; express will be collected. In addition to the dull red color, this comes also in a dark green, with the same sepia and dull gold decorations, which is equally at-

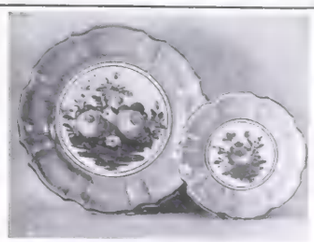


FIG. 14



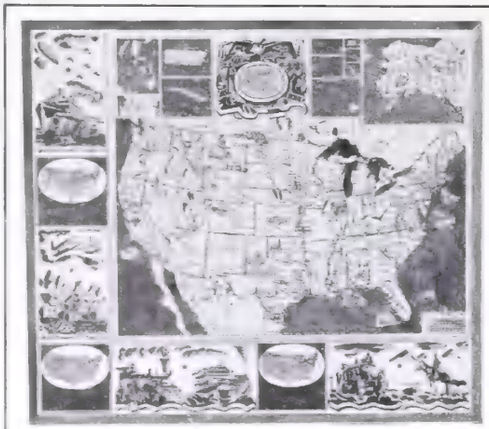
ANOTHER attractive needlepoint bag in one of the lovely Florentine stitches. Model is worked in henna, blue and brown, five shades each from light to dark, but can be supplied in any desired color combination. The shape is outlined on heavy canvas, and the design started in the various colors and shades; easy to follow. Size of finished bag 9" deep, 10½" wide. The commenced design with wool and canvas for both sides is $7.35. Frame $4.50 extra. A desirable holiday gift. *Illustrated circular on request.*

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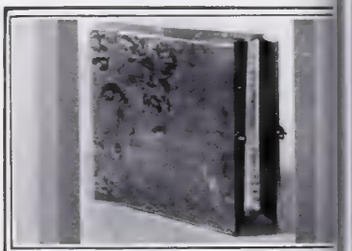
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Window  Shopping

tractive. These decorations extend all the way around both the shade and the base. — R. H. MACY & COMPANY, *34th Street and Broadway, N. Y. C.*



FIG. 15

YOU can go into any hardware shop, anywhere, and find a fire screen which may in a haphazard fashion keep the sparks in their place, but it has been my experience that really efficient fire screens, which at the same time are good-looking, are scarcer than the proverbial hen's teeth. But don't you like this one in Figure 15? It is the straight standing type that fits flat against the opening, covering it completely with its well-designed hand-wrought iron frame and its heavy steel wire mesh. Its greatest beauty is that of entire practicability. The stagecoach silhouette of black painted sheet steel adds a fitting decorative touch that is doubly interesting when the firelight is behind it. This is, in my estimation, a screen that has an excellent excuse for being beyond its utilitarian objective. Except for those leisure moments before the fire, when you've nothing more important on hand than chasing stray bits of snapping logs, you can leave it on guard without feeling that you are ruining the effect of your whole room. The stock size measures 37" wide and 32" tall and the price is $56.50 packed to ship. Express is collect. Since every one of these is made to order, you may have yours made any size up to 48" wide without extra charge. — ARNOLD & NORTH, *203 East 43rd Street, N. Y. C.*



FIG. 16

THIS photograph, Figure 16, was taken to show you not the chair itself, but its covering, which is handmade on canvas in the stitch known as Serpentine, Florentine, or Italian flame stitch. Not only is this an extremely effective variety of needlework, but it is also one of the simplest to do. On single-mesh canvas in very

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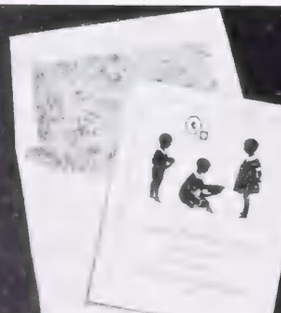
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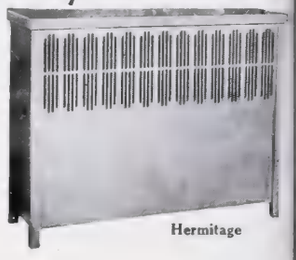
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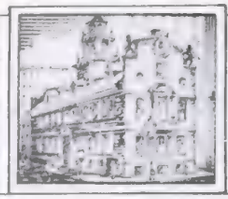
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fine quality French yarns, the design comes all started, with a section running up the entire length to show how all the colors are placed and a line across the width to show how the pattern runs. Then it is simple for anyone to follow. This model was worked out in five shades of gold, ranging from very light yellow to deep bronze-gold, and five shades of green from light to dark, with a dark brown and tan outline. The price for the seat alone, 20" wide and 18" long, is $17.50, including wools to work and canvas with design all started. The price for the back, 15" x 15", is $15.00 including wools and canvas with a section started. If you purchase both seat and back there is a saving in wools, so that the combined price is $26.50. Therefore, even if you do not need the back, it is worth while to purchase it for a stool top or cushion cover. This design will be worked out for you in colors of your own choosing at the same prices, which, of course, include delivery. — LUCIE NEWMAN, INC., *685 Madison Avenue, N. Y. C.*



FIG. 17

ARE you looking for a gift for the person who has everything, or do you want to give yourself a present that will be a joy through all the winter months? Then consider the individual automobile driving robe shown in Figure 17. It is made of pure wool, light and warm and just the right size to tuck around one's knees without getting hopelessly tangled in the clutch and emergency brake. It comes, too, in the loveliest colors — blue, green, wine, brown, gray, sand, or taupe — with a cloth monogram in contrasting colors. Without the fringe it measures 34" x 40"— which, incidentally, is a perfect size for a baby carriage, so that it may play a dual rôle. Complete with the monogram, it costs $12.00. Without the monogram it is $7.50. Both of these prices include express charges. — WALPOLE BROTHERS, *587 Boylston Street, Boston.*

A SMOOTHLY organized household should n't, perhaps, require the services of anything so apparent as the table bell in Figure 18. But what with wires being crossed, batteries running dry, the button being inconveniently located when extra leaves are in the table, and apartment dining-rooms being quite without such arrangements, it never behooves anyone to be without a presentable bell. I selected this one first

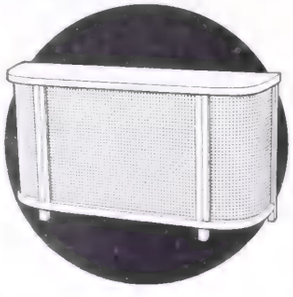
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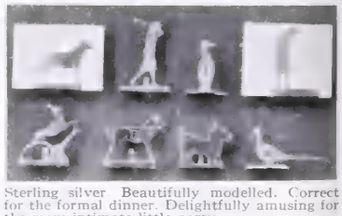


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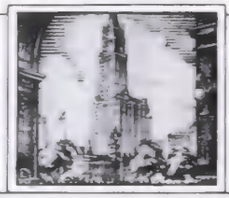
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A variety of colors

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because the design is so nice, second because I like the tone, and third because it is delightfully inexpensive. It is, of course, pewter — from the famous maker, Just Andersen. That in itself is recommendation enough to the person familiar with his work.



FIG. 18

The bell stands $3\frac{1}{4}$″ high and measures at the base $2\frac{3}{8}$″ in diameter. The price is $3.50, postage paid. Anyone who has a summer place would be sure to cherish this against another year. — DANISH & SWEDISH SILVERSMITHS, *150 West 57th Street, N. Y. C.*

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FIG. 19

THESE candlesticks look to you, in the picture, — Figure 20, — pretty much like any brass candlesticks, I suppose. They are, however, substantially different in that they measure 18″ tall and

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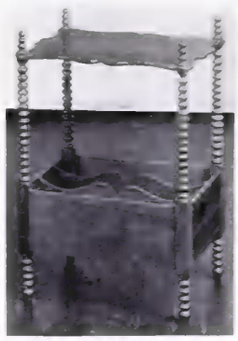
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The room measures 13′x 16′.

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"Find the right rug," the homemaker challenged, "and I'll open my purse-strings to you."

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ALUMINUM PAINT ALCOA —THE COAT OF METAL PROTECTION

ALBRON



The Conn. Properties, Inc., Const. Walter Brainee Kirby, Arch.

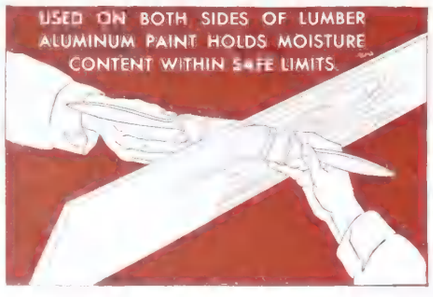
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Aluminum Company of America does not sell paint. But aluminum paint made with satisfactory vehicles and Alcoa Albron Powder may be purchased from most reputable paint manufacturers, jobbers and dealers. Be sure the pigment portion is Alcoa Albron and is so designated.



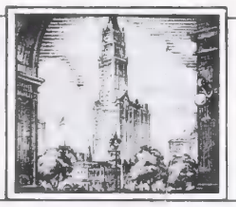
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Window Shopping



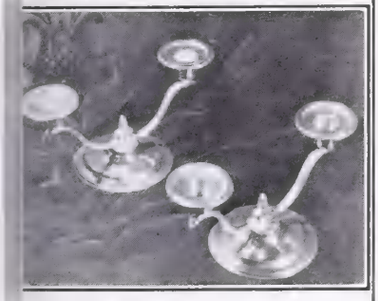
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Cut glass pinch bottle, $8.50. Separate silver label, $2.50. Highball glasses, $27.50 per dozen. Old-fashioned cocktail glasses, $35.00 per dozen.

Painted wooden tray, with red trimming and stagecoach scene, 15" long, $6.50.
Express postpaid

weigh about ten pounds the pair. So while they have all the simple grace of the usual eighteenth-century candlesticks, they are a great deal more stunning. These could n't, obviously, be used just anywhere, but if you have the right place for them, they would fill it like nothing else. A chest, or a heavy table, so often needs a bit of color and something in proportion to its weight and size, and this pair would be appropriate where smaller ones would look merely feeble. Of solid brass, polished, the price is but $9.50 for the two. They will be sent by express collect. — ADOLPH SILVERSTONE, INC., *21 Allen Street, N. Y. C.*



FIG. 20

at $1.50, postpaid. The grapefruit knife, with its serrated curved blade, saves so much annoyance by cutting easily through the tough section divisions that it is surprising more people don't use one. The price is but 70 cents, postpaid. For special occasions is the decorator, with which the edges of the halves can be clipped into shape and made to look very finished when you are using the fruit as a first course or as a dessert — a decoration which adds greatly to the attractiveness of this deservedly popular fruit. This costs $1.50, postpaid.—HAMMACHER, SCHLEMMER & COMPANY, *145 East 57th Street, N. Y. C.*

CITRUS fruits of the best quality are once again in the market, and most households use them daily. The best of them, grapefruit, delicious as it is, requires careful preparation for the fullest enjoyment of it. First it should be cored, and this difficult task is rendered negligible by the corer in Figure 21. You thrust it down with one motion, and bite the core out with another. This is priced



FIG. 21

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Jars in great variety...

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Write for booklet of "Things Unusual" showing many unique gifts

The Treasure Chest
Asheville, North Carolina

Originators of AUNT NANCY HAND HOOKED RUGS



NEXT spring will be absolutely sure to bring you a thrill if this fall you add to your bulb garden this marvelous new fringed tulip, Figure 22, known as 'Sundew.' In size and shape it is a true Darwin of glowing crimson, but its petals are beautifully fringed and laciniated at the outer edges. In a border it is so striking that even a casual observer would notice it, while in the house the exotic blossoms on tall stately stems are gorgeous. Now, in early November, is the time, before the heavy frosts come, to get the bulbs into the ground ready for next year. A dozen of them cost $4.50, while for more generous massing you can get 25 for $8.50 or 100 for $26.00. Prices include carriage. — MAX SCHLING SEEDSMEN, INC., *618 Madison Avenue, N. Y. C.*



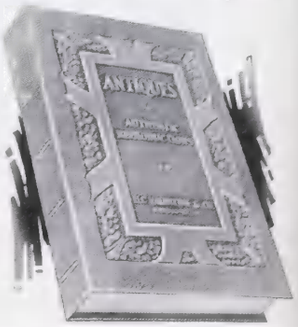
FIG. 22

HALF the fun of an open fire lies in getting up close to it, in toasting yourself cosily in its warmth. Just to keep you from getting dangerously near and also to give your feet a comfortable support, the fender in Figure 23 was made. There is also the point, not to be neglected, that a fender dresses up a fireplace, makes it look smart and shipshape. This one is made of polished brass, copied from an old English pattern, and, being rather low, conceals the fire not at all. It comes in three sizes, all of which are 8" high and 12" deep. They do differ in length and price, the 36" size selling for $10.00, the 42" size selling for $11.00, and the 48" size selling for $12.00. These prices include packing; express is collect. — B. PALESCHUCK, *22 Allen Street, N. Y. C.*



FIG. 23

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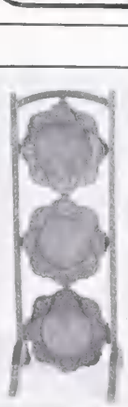


Finger Bowl Frogs

These tiny frogs in pottery three-quarters of an inch long, bright red, brilliant yellow or green, look very cute floating on a leaf in each finger bowl. Your guests will want to take them home to the children and you will hope they won't.

Carefully wrapped and boxed, postpaid, $2.50 the dozen, retail and wholesale.

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A MUFFIN STAND

made in India of beautiful, hand-carved sheesham wood, similar to walnut. It is cleverly designed to fold when not in use (as pictured). Light in weight but strong and well-made. 30" high, 10½" wide. Price $17.50, express prepaid.

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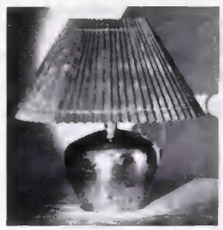




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By Elizabeth M. Ricker



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A NEW RAG DOLL

Eyes *bright blue*
Hair (yarn) *light brown*
Frocks *that wash*
Pig tails *tied with ribbons to match the dainty prints*
Price *postpaid* $4.25

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NOW that autumn days are growing shorter and colder, the fireplace again becomes the centre of home life. And if we want to add the finishing touch to our fireplace equipment, we should hang beside it one of these large match-box holders shown in Figure 24. With a match nearly a foot in length there need be no awkward stooping and reaching in order to start the fire, and, once used, no one would willingly be without such convenient lighters. The match box holding approximately five hundred matches 11¼" long costs $3.50, and the holder, 21" in height and 8" wide, made of lead-coated tin giving the effect of pewter, is also $3.50, or $7.00 for the complete outfit. Shipment is by express collect only and a deposit of $2.00 is required on C. O. D. orders. — B. F. MACY, *74 Boylston Street, Boston.*

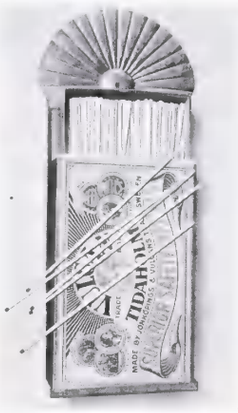


FIG. 24

OF outstanding interest is the child's soup or porridge bowl in Figure 25, with its ¾" rim beautifully engraved with the prayer, 'Give Us This Day Our Daily Bread.' To me it is a welcome change from the ubiquitous porringer, be it ever so faithful a copy. This is made of pewter, high-grade modern pewter which is compounded without a particle of lead, an expert blending of about 96 per cent pure tin with the remaining 4 per cent antimony and copper. Across the top the bowl measures 6" and in depth it is 1¾", so you see it will hold enough to satisfy a healthy appetite. If you are pondering now on a gift for the latest arrival this should immediately relieve your mind for other more difficult work. The price of the bowl, postpaid, is $8.00. —CAUMAN, *795 Madison Avenue, N. Y. C.*



FIG. 25

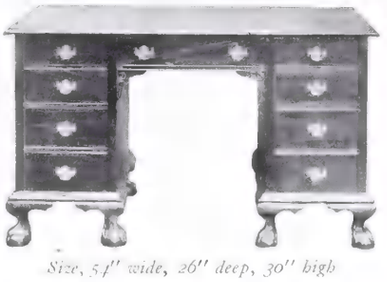
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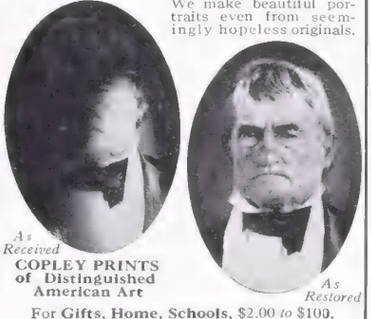
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Hansom Cab 12" x 15", $7.50; Racing Bunny Barrow 12" x 28", $6.00; Wild Animal Chest 10" x 14", $7.50; Tame Animal Chest 6" x 12", $6.50; Swan Cart — for the very young to drag, 12" x 36", $5.00. Express charges extra.

MISS CANNON'S SHOP

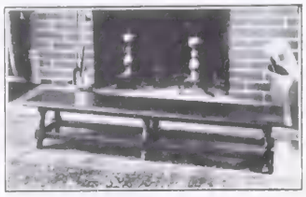
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Frederick T. Widmer, Jeweler, 31 West St., Boston

CORRESPONDENCE SOLICITED

A COAL grate has long been the *pièce de résistance* of all good British homes, and even in our own Middle Atlantic states, where the winter climate is chilly but not cruelly cold and central heating is not universal, the penetrating



FIG. 26

warmth of the coal grate has been appreciated. Elsewhere perhaps wood has been too plentiful, or air-tight stoves more efficient; in any case it has been the general American custom to burn wood in a fireplace. Now, however, many people are installing in their fireplaces dog grates similar to the one in Figure 26. Once built, a coal fire will last for hours without attention, pouring real warmth as well as cheer into a room. The labor of carrying in wood, carrying out ashes, and watching sparks is greatly lessened. As a supplementary heating plant for an invalid's room, or for a country house where you often spend winter week-ends, wherever sharp winter winds render your central system inadequate, you will find this a marvelous convenience. The one pictured is a simple early eighteenth-century English type with brass posts and apron and a half-polished iron basket. It is 24" wide, $9\frac{3}{4}$" deep, 24" high at the back and can be used in fireplaces up to three feet wide. Packed ready to ship by express collect, the price is $80.00. — TODHUNTER, INC., *119 East 57th Street, N. Y. C.*

QUAINT is the way I should characterize the pillows in Figure 27 — quaint, colorful, and practical. The tops are samplers cross-stitched on linen crash and are designated as 'goose girl' (right) and 'windmill' (left). The backs are sunfast viking cloth, a finely woven cotton upholstery material that comes in a wide range of colors. The pillows within are of the best procurable down, and it goes without saying that the covering is perfectly tailored. They measure 12" x 16" with a $2\frac{1}{2}$" boxing. The description being finished, can't you see how charm-



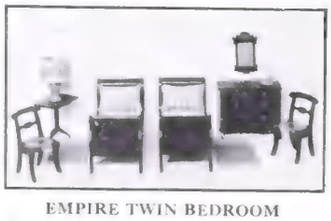
FIG. 27



TYNIETOY DOLL HOUSES

2 rooms to 12 rooms. Prices, unfurnished, $17.50 to $300.00; Furnished, $35.00 to $460.00.

Large photographs sent on request



EMPIRE TWIN BEDROOM

12 Pieces, $13.00; 2 Twin Beds, each, $2.75; Bureau, $2.50; 2 Chairs, each, 85c; Table, $1.00; Table Lamp and Shade, 75c; Mirror, 65c; Candlestick 10c; 2 Rugs, each, 35c.

Sold as complete room or as separate pieces

If you would make your Dollies proud
Of where they spend their days,
Give them a house far from the crowd
That thru' a child's home strays.
Here's just the house a doll enjoys,
Complete in every way,
Each room equipped with TYNIETOYS.
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Also sold unpainted if you wish to do your own coloring and decoration.

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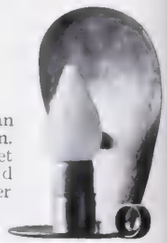
Here is a charming remembrance for a birthday, shower or other gift occasion. Even the title conveys the sentiment of the giver. This quaint silhouette is printed in black on cream paper, framed in black and gilt wood, outside measure $8\frac{5}{8}$" x $9\frac{3}{4}$". Price $3.50.

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The dining room in pine . . . . .





A corner cupboard of pine completes the charm of the paneled dining room in the home of the well-known architect, H. W. Rowe, Round Hill, Greenwich, Connecticut, just as a similar cupboard held quaint Wedgewood in the historic Gilbert House, now preserved in the Eastern States Exposition, Springfield, Massachusetts

And now pine lends its radiant hospitality to Thanksgiving festivities just as it did generations ago. The dining room with paneled walls either in painted pine or plain finished knotty pine is again the vogue. Once more pine forms the distinguished setting for crystal, silver, and china.

Peculiarly adapted to any kind of paneled walls is Shevlin Pine, as it is thoroughly kiln-dried and will not warp, shrink or crack. And it is so workable that fine points of pilasters and moldings can be carried out to the last exquisite detail. In old ivory, pearl gray or indigo blue as well as pure white, painted walls of this pine bring ancestral charm to any room.

French Provincial dwellings, English type houses as well as the traditional Colonial residence today include rooms of Shevlin Pine as part of their architectural charm.

And not only for new homes, but for homes about to be redecorated, walls of pine offer a pleasing suggestion. Your architect, builder, or lumber dealer will give you an estimate.

"Pine Homes and Pine Interiors"

Specially priced at One Dollar. An authentic account of the use of pine in American homes. A de luxe brochure containing exclusive photographs of rooms in painted pine, knotty pine, corner cupboards, etc. Invaluable to those planning to build or modernize. Mail check to: Shevlin, Carpenter & Clarke Company — 908 First National-Soo Line Building, Minneapolis Minnesota, or to the nearest general office listed below.

We sell to lumber dealers only Our conveniently located branch offices will be glad to help your dealer get Shevlin Pine if he is not already supplied. Offices at: Chicago: 1866 — 208 South La Salle Street Building; New York: N. H. Morgan, Sales Agent, 1205 Graybar Building; San Francisco: 1030 Monadnock Building; Los Angeles: 536 Petroleum Securities Building; Toronto, Ontario: 606 Royal Bank Building. You need not accept a substitute for Shevlin Pine. It is now grade-marked and trade-marked for your protection.

SHEVLIN PINE

Window Shopping





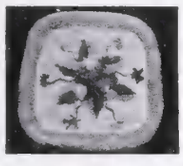
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ing these would be placed precisely in the corners of a sofa in any room with a peasant feeling? I should like them very much indeed. The gay colors of the needlework furnish just the amount of subdued brightness that is often needed in the finishing touches. Delivered to you by prepaid express, all ready to become heirlooms for your grandchildren, these pillows cost $16.50. — ELEANOR BEARD, *510 Madison Avenue, N. Y. C.*

THE very latest wrinkle for your guest bathroom is a pile of pastel-tinted 'finger tip' towels. Here, in Figure 28, is a whole box of them, showing what a tempting gift they would make to that person who prides herself on being very up-to-date. They are made of fine French linen with *jours carrés* (hemstitched squares) at the ends, and fringes. The squares are not hand-hemstitched, a fact you might not notice if you saw them, but the edges are hemmed by hand. Peach, blue, green, and yellow are the colors, and they come all boxed as you see them for $15.00 the dozen, postpaid. The towels measure 10" x 19". — MOSSÉ, INC., *750 Fifth Avenue, N. Y. C.*

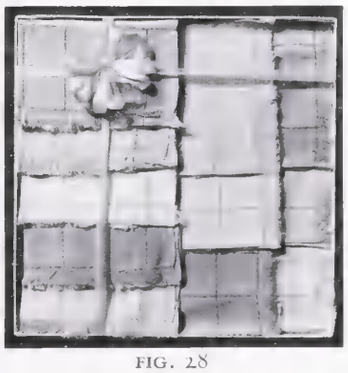


FIG. 28



FIG. 29

THE telephone table is really an office in the home and should therefore be efficient, so that all transactions can be carried out swiftly and smoothly. In Figure 29 is a standard for the instrument into which is incorporated a memorandum pad with pencil and a directory for all frequently called numbers. It is covered with velvet, old gold, red, French blue, or green, and has a piece of carved soapstone set into the top. More practical for hard usage, perhaps, is the same thing in leather, finely tooled in gold. Here you have a choice of black, tan, green, or red.

Colonial Coverlet

A Charming Heirloom

Direct from the Native Vermont Weavers

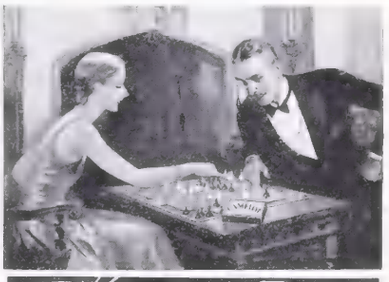


Up among the green hills of Vermont the native weavers have caught all of the old-time charm and distinctiveness of this beautiful Colonial Coverlet. Their authentic reproductions, woven in purest native wool on a firm non-shrinking warp, are now ready to grace the bed-chamber of those who appreciate the decorative and distinctive character of Early American furnishings. Warm and practical — and made in ravishing color selections.

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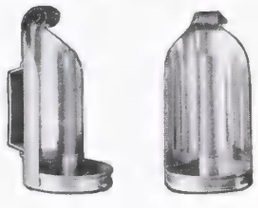
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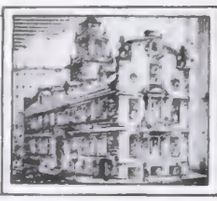
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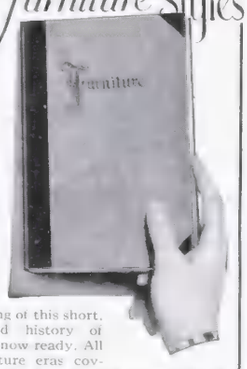
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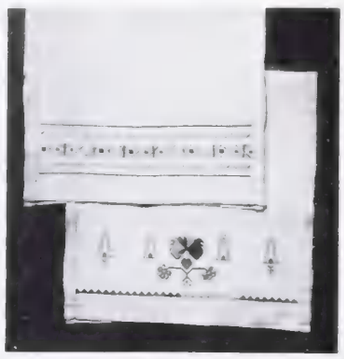


FIG. 30

WHILE theoretically you might like to leave dressing table and bureau tops bare, in practice you cannot do it because constant wear on the wood soon makes any finish shabby. Yet just the right covering is not easy to find. The runners in Figure 30, produced in the Near East Relief Shop in Beirut, Syria, by the refugee mothers and orphans are unusually attractive. They are made of cream-colored Irish linen, hemstitched, and finely embroidered in what I might describe as deep pastel colors. The motifs and designs traditional with these women give their work great distinction, while their skill with the needle is nothing short of perfection. You can scarcely tell the right from the wrong side of these runners. They are a usable size, 13" x 20", and would be a gift pleasing to any housewife. The price is $3.25 each, postpaid. — NEAR EAST INDUSTRIES, *151 Fifth Avenue, N. Y. C.*

ONE of the pleasures of having a house is buying things for it, month after month adding to it here and there those touches that bring it nearer and nearer your standard of perfection. That pleasure, however, may turn into discouragement when what you seek eludes you. If you have, by chance, been seeking unsuccessfully for shower curtains, let me tell you about some of crêpe that come in the most divine colors of blue, green, peach, orchid, rose, and yellow. They are, I suppose, some sort of mercerized cotton or rayon material backed with rubber, but they look more than anything like silk tussah. It seems to me they would be an excellent match for some of the new bath sets that are appearing in such lovely colors. The standard 6′ x 6′ size sells for $6.95; the 3′ x 6′ stall size is $3.95; and the 9′ x 6′ corner tub size is $10.50. These prices include postage. Small samples of the material in the color in which you are interested will be sent to you upon request, so that you can select exactly the right shade for your particular bathroom. — HAAS LINEN SHOP, *84 North Avenue, New Rochelle, New York*

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THIS is a glamorous story of travel and adventure in the days of Queen Elizabeth. A stout English crew setting sail on a trading vessel for the Northeast Passage reaches the Russian shores only to be taken as half-prisoners to the magnificent court of the Tzar. Adventures with the Turks and Persians follow, and always English pluck and English seamanship is their bulwark against pirates and storms.

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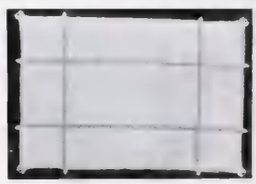


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12" x 16", $1.50

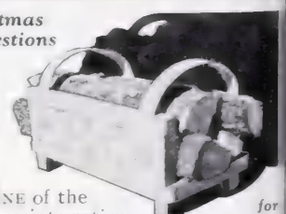
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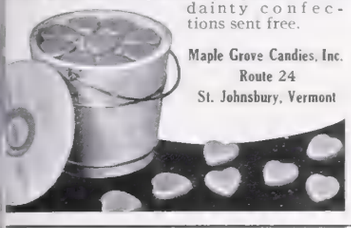
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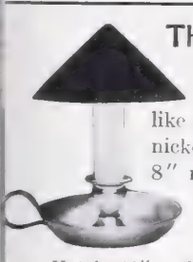
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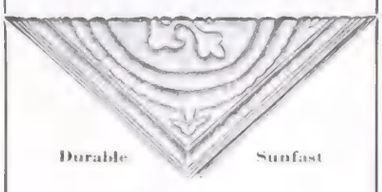
OBVIOUSLY inspired by the French provincial, the armchair in Figure 31 has characteristics that would make it quite at home in an Early American setting where it would undoubtedly furnish a welcome note of comfort. While this chair was planned for bedrooms, there is no reason why it would n't be suitable elsewhere, for it is generous in size, 34" high at the back, 17½" high to the seat, which is 21½" deep, and 23" wide at front of arms. The frame is maple in a soft brownish finish and the amazingly low price, $39.00, includes a covering of particularly lovely glazed chintz with an amber background, on which the multicolored English design is printed in mellow colors. It 's the sort of material that would go very well with what you have, but if you wish to carry out a special plan, you may have the chair covered in your own material for the same price. You must furnish 3 yards of 50", or 5½ yards of 36" fabric — allowing for a 10" pattern repeat. This chair is well built with excellent springs, firm comfortable upholstering, and a silk floss seat cushion. The $39.00 includes packing and crating; express collect. — RUDER BROTHERS, *16 East 52nd Street, N. Y. C.*



FIG. 31

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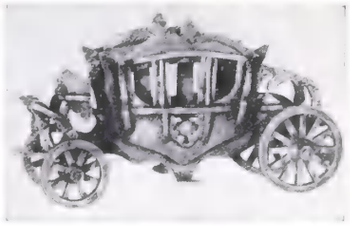
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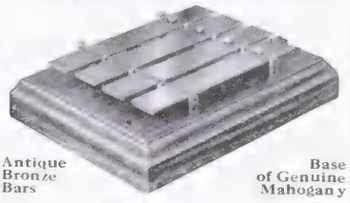
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Concise Answers to Common Questions

Q. The hot water in my house sometimes runs red. Is that from the water or the pipes?

A. Possibly both. The redness is from iron which may be in the water or from the gradual rusting of the pipes. When in the water, as is likely, it will be in minute particles that over a period of time will settle to the bottom of the supply tank, to be picked up by some unusual disturbance of the water. Much of the deposit can be removed by the occasional drawing of a bucket or two of water from the drain cock at the bottom of the tank.

✧

Q. I have been shown some samples of paint which all look the same, although some cost much more than others. Is there any difference that is worth paying for?

A. Yes, for the difference is in the quality, and the better the paint, the longer it will last. All paints look about the same when fresh. But cheap paint will disintegrate with exposure to weather and light, and may not last a year, while high-grade paint has greater resistance and should last four or five years, or even longer. Most of the cost of a paint job is for labor, which will be the same for cheap paint as for high-grade; thus the most economical paint to use is not the one that costs least to buy, but the one that has the longest life.

✧

Q. I want to stucco my house, but have been advised not to because of the risk of cracking. Is this really likely to happen?

A. Not with a staunch house, good materials, and skilled application. A house some years old has probably settled all that it is going to, so there should be no cracking from this cause. There should be no cracking with stout and well-nailed metal lath and waterproof cement stucco for the scratch coat as well as for the finish.

✧

Q. On starting my heater this fall I found the doors badly rusted on the edges. The cellar is dry, and I should like to know what caused it.

A. That rusting was due to the condensation of moisture as the warm and damp air of summer was chilled by contact with the cooler metal. With the heater doors closed, air must pass through their joints in order to reach the chimney, and it is there that the moisture settles. When the present heating ends, open all doors and drafts to give the air free passage, and leave them so for the summer.

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The prize winning and honorable mention covers, and a selection of the best designs to the number of 140, out of the 1800 submitted in the recent House Beautiful contest will be on exhibition as follows:

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Pratt Institute

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CLEVELAND *Dec. 1-16*
Cleveland School of Art
11441 Juniper Road

DETROIT *Dec. 19-31*
Place of exhibition to be announced

CHICAGO *Jan. 5-17*
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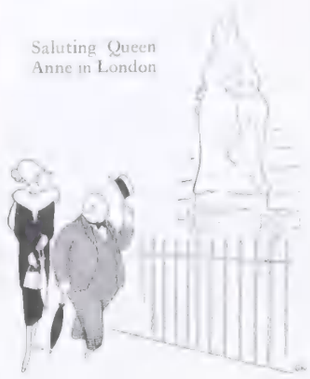
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11B-11

THE HOME BUILDERS GUID


Saluting Queen Anne in London

A TOURIST IN SPITE OF HIMSELF

THAT'S what he is, really, A. Edward Newton. Left to himself he makes straight for London, there to continue his life-long pursuit of the amenities of book collecting, seeing as few sights and as many first editions as possible.

But occasionally family coercion prevails. Here is the record of such an occasion. They toured Scandinavia, lingered in Paris, hunted for houses in London and in the country, motored through dimpled


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Devonshire, did Egypt and the Holy Land thoroughly with Cook, and Rome casually and amusingly by themselves.

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By
A. EDWARD NEWTON
Illustrated by Gluyas Williams

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AN ATLANTIC BOOK
PUBLISHED BY LITTLE, BROWN & CO.

Q. My house is on a flat plot, and in an easterly rain the water comes through the cellar wall. What can I do about it?

A. With no drainage, the water running down the side of the house finds its way into the filled-in excavation outside the foundation, and works through. The easiest remedy is to bank earth against the house a foot or more deep, and sloping away for three or four feet; when this is grassed, water will drain away from the house instead of settling against the wall. If this is not effective, you can plaster the inside of the cellar wall with waterproof cement.

✧

Q. Why is it that with the drafts of our heater wide open we do not get enough heat?

A. Probably because the chimney draft is poor. A bird's nest or something else may be choking the flue; there may be leaks in the smoke pipe or elsewhere by which air can enter the chimney without first passing through the fire; or there may be two fires connected to one flue, in which case each will injure the draft of the other.

✧

Q. I am planning to build a sunroom that will enclose a terrace with a brick floor. What will be a suitable flooring to lay over it?

A. Any of the composition floorings will serve; but have you considered the possibilities of the brick? Fill the joints with dark mortar, have the whole rubbed down to a flat surface, and apply several coats of wax; brick so treated takes a very beautiful tone, requires but little care, and will be appropriate to your use.

✧

Q. Will a steam radiator work under a window seat?

A. Not satisfactorily unless it is open top and bottom that air may reach it from the floor and warm air have a free flow to the room. If the top of the window seat is cushioned, the front should be a grille, although the efficiency of the radiator will not be as high as when the top is open.

✧

Q. I have been advised to use metal lath throughout a house that I am building, but am uncertain as to whether it is so much better than wood lath as to be worth the extra cost.

A. Metal lath offers more of a grip to plaster than wood lath, and has greater fire resistance; it is certainly better than low-grade wood lath that will warp and shrink, or that is insufficiently nailed. But high-grade wood lath, properly spaced and well nailed, has been giving satisfaction for many years and is still in wide use. Plaster on metal lath is not so quick to crack from unequal settlement as that on wood lath, and as cracking usually occurs in corners, it is a good compromise to use wood lath on the flat surfaces and strips of metal lath in corners and at meetings of walls and ceilings.

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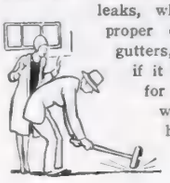
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— THE BOSTON TRANSCRI

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PORTRAIT OF A DOG

By Mazo de la Roche

NOR ten years Mazo de la Roche, the novelist, was sel- m out of the sight of her little otch terrier, Bunty. Those re the years before *Jalna* ade her famous, years of much lness and adversity, during ich the tender, compelling ationship with the little dog s a resource when human lace failed. "I have known ny breeds," she writes, "Irish rriers, Airedales, Collies, Span- s, English Bulldogs, but it ems to me that the Scottish rrier has the most generous arm of all."

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Q. An extension that I am building will be supported on posts and open underneath; how can the floor be kept warm?

A. Cover the under side of the floor beams with heavy roofing felt and a tight sheathing of good boards; lay two thicknesses of roofing felt between the sub-floor and the finish flooring.

✧

To a correspondent who made casual reference to needing more space in her dining-room it was suggested that she add a bay window. This was a new idea to her; but on consultation with a builder she found that it could be done easily and without great expense. This is the simplest and most economical method of enlarging a downstairs room, and often an upstairs room as well. The opening is usually the enlargement of a window, the wall retaining its strength through added bracing and stiffening. The foundations may be no more than piers resting on footings below the frost line, for there will be no great weight, and much of it will be carried by the wall of the house. Construction is straightforward, with special attention to flashings and to the waterproofing of the joins. With a design that conforms to that of the house, a bay window should be a most satisfactory addition from without as well as from within.

✧

Q. An old bathroom that I am planning to modernize has plaster walls and a wood floor. Can tile be laid over these, or must they first be removed?

A. If you do not mind making the room three or four inches smaller, the metal lath that forms the basis for tiling can be applied to the present plaster. To lay tile over a wood floor will raise the level more than an inch, which may not be satisfactory; further, as wood may be an unstable foundation, the new floor will have greater permanence through the removal of the floor and the laying of the foundation between the beams in the usual way.

✧

Q. In closing my house for a month this winter, should the water be drained from the steam heater?

A. Yes, for although a cellar may not get as cold as the upper parts of a house, its temperature may fall below freezing. The hot-water supply tank — the 'kitchen boiler' — should also be drained, the toilet tanks emptied, and water removed from the traps of toilets, sinks, and other fixtures as well as from the supply pipes down to the shut-off valve.

✧

Q. I shall not be able to decorate a house that I am building for several months, and in the meantime do not want to live with bare plaster walls. How can I tint them inexpensively?

A. They can be calcimined; better yet, use tinted plaster for the final coat. This comes in many permanent and washable tints, and can later be painted or papered. The cost of the tinted plaster is but little more than for white, and there will be no difference in the labor of applying it.

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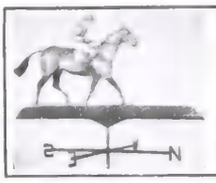
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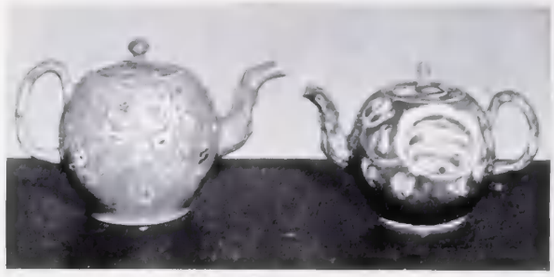


FIG. 1

ONE sees comparatively little early salt glaze in this country. Evidently during the era of its greatest popularity in England our ancestors found it both easier and cheaper to import delftware from Holland. So that a collection of any size which finds its way into an American shop is worth going to see if only from an educational point of view. The two charming teapots illustrated are examples from part of the famous Andrade collection of Astbury, recently purchased by Mr. Weil and now on exhibition at his shop. They are enameled in colors, one in blue and one in rose, in designs typical of the period, and both have the characteristic 'crab-stock' spouts and handles. There are a number of similar teapots in the collection, two interesting jugs with decorations in Chinese style, and several plates and figures. One of the best monographs on Astbury figures which have been written is that by Cyril Andrade, whose sponsorship of the Weil pieces speaks for the discrimination with which they have been chosen. — H. WEIL, *247 East 57th Street, N. Y. C.*

WELL-SELECTED early cut glass is surprisingly difficult to buy in this country. The two beautiful covered compotes illustrated are part of a considerable collection of old English glass now in a Boston shop well known for the high quality of everything it offers. The cutting is the diamond cutting more characteristic



FIG. 2

of Bristol than of Irish glass. The li fit flush with the bowls and the gl is of that quality that 'rings true' bo figuratively and literally. — ROA AND CRAVEN, INC., *18 Arlington Stre Boston.*

THE sophisticated beauty of t best early Italian furniture som times makes us a bit ashamed of t cockiness with which we view our ov comparatively crude productions two or three centuries later. This fi old Italian *credenza* belongs to t time when America was still a wilde ness — a land of myth and story to but a few hardy Norse and Spani explorers. It is of the sixteenth ce



FIG. 3

tury, of walnut, dark with the lustro beauty which only age can give, and of a design unusual in this period for i fine feeling of restraint. The carvin which is excellently executed, is simp and remarkably well distributed, i appearance on the front feet being feature which I have not seen befo and which adds much to the balance the whole.

Such pieces, I find, are increasingl in demand for American houses whe a note of elegance is required. Th one is particularly recommended f the smaller house for its simplicity an its convenient size. It measures onl 48" long by 45" high by 20" deep. — LUALDI, *11 Newbury Street, Boston.*

THESE fine three-mould decante are particularly interesting illustrating some of the many vari tions in design found in this glass. N doubt the centre design, because of i

That Stamp of Style

A trimly tailored Armstrong Floor will give to any entrance hall

NTRANCE halls are a problem! Difficult to decorate. Odd-shaped. Too large or small. And, no matter how hard you try, ey never seem to look just right when the nt door-bell rings.

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This was admirably accomplished in the m you see illustrated. The old drab floor out of sight and out of mind. Over it has en installed a modern floor of Armstrong's oleum. The very way this floor was laid—t and fitted to every nook and cranny, then mented in place over linoleum lining felt—es it a custom-tailored look. The very origi-l choice of colors and designs—a bright mise indeed to the woman who likes to different—gives it the stamp of style.

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A cabinetwork cover—and an ugly radiator becomes a charming console. A smart, trim effect in Armstrong's Linoleum—and an old floor becomes the keynote of the whole decorative treatment. Marble Inlaid Design No. 13 in main hall with feature Linostrip border. Plain linoleum in outer hall with special star Linoset.

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Left—*A mellow broken-stone effect with mortar lines pressed below the surface. Armstrong's Embossed Inlaid Design No. 16011.*

Right—*Delicately grained green and gray blocks are combined in this Armstrong's De Luxe Marble Inlaid Design No. 14025.*



Colors can't scuff off or fade out—they're inlaid. Nor will the surface spot and stain, regardless of weather or wear. It's Accolac-Processed. Wax and polish it lightly. Or, if it should need frequent washing, renew the surface occasionally with Armstrong's Linoleum Lacquer. (Do not lacquer over wax.)

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ANTIQUES



FIG. 4

ntricacy, is the most valuable. Miss McKearin calls it the 'sunburst within diamond pattern,' I believe, and considers it one of the most interesting to be found. But quite aside from matters of design, the sheer opalescent quality of these pieces is so lovely that one cannot be blamed for coveting them, even in a day of prohibition. There are other pieces in the same collection which would well repay a visit to see them. — WINICK AND SHERMAN, *686 Lexington Avenue, N. Y. C.*

THIS fine old chair with its Spanish-type feet and well-turned stretchers is well worth attention in itself. But it was for the covering that I had it photographed for this department. One sees so little genuine old crewelwork these days, and seldom indeed a piece of this quality. The work is exquisitely done in the typical blue-greens and roses of the period, on a foundation of the fine diagonally woven linen known to our ancestors as Bolton cloth. Such a chair covering is beautiful enough for the most pretentious setting, and at the same time suitable for a country house or apartment. And, in case you would n't think to try it, it is at its very best in a really early room with pine panelling behind it. — BARTON, PRICE AND WILLSON, INC., *46 East 57th Street, N. Y. C.*



FIG. 5

LACQUERED furniture — when it is obtainable, and that is, alas, less often than one could wish — has been much in demand during the past few years as a means of introducing color into modern interiors. This



FIG. 6

handsome secretary is covered with a rich red lacquer, with designs in black and gold. The secretary lid drops to disclose a miracle of cabinetwork such as only the age of walnut has produced. The doors are inset with mirrors according to the English fashion so seldom reproduced in this country. I can think of no piece of furniture better calculated to lend warmth and dignity to a modern apartment, whether it is furnished otherwise with antiques or with furniture of the modern school. — EDWARD CALLAHAN, *54 East 57th Street, N. Y. C.*

Nancy Cooper

A New Artistic Movement



MONA LISA. *By Leonardo da Vinci.*

ONE evening a group was discussing the new interest in art. Magnificent art museums have gone up and millions have visited them. But these are a relatively small number and there are other millions who can't go because of the time and money needed. These museums are in the larger cities, out of reach of those in the towns.

It was the opinion that, in spite of museums, we do not have the opportunity for the expression of our artistic desires that we deserve. To see the best involves an expensive trip throughout the United States and Europe, for the majority of the world's art treasures still remain abroad.

Then one of the men said, "Let us form an association which will give these millions of art-hungry people art where they want it — in their homes, not a hundred or a thousand miles away; in Europe or in some private collection. Let this association publish selected works of art from America and Europe, help people to choose the best, and distribute them at the lowest possible cost."

Everyone thought the idea an especially good one — the result was the formation of the

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These pictures are etchings or photogravures printed by hand from imported plates. This is more expensive but is the only satisfactory way. The pictures are about 1 x 1½ feet, just right for the average room.

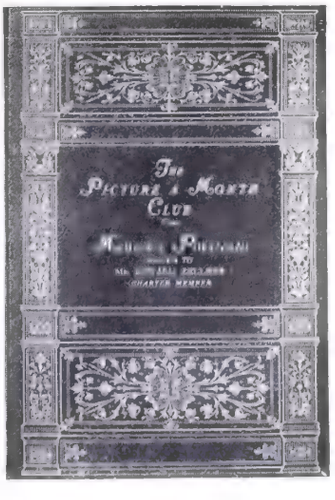
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TRAVEL

If you've 'eard the East a-callin', you won't never 'eed naught else.
—Rudyard Kipling

CEYLON — spicy isle, jewel-laden treasure-trove. Set forth at sunset, hire a ricksha at the Pier, and ride along the Esplanade to the Galle Face Hotel. For two miles you jog quietly along the sea: past the revolving searchlight, — like a great diamond casting light from its facets, — symbol of Ceylon's wealth. Through the town you pass, until palm trees waving darkly against an aquamarine sea, their tops spreading feathery fronds against an orange sunset, flank you on your way to the hotel.

Lush, cool green lagoons where the lotus flowers lie lazily; happy, clean, naive little people; Ceylon — the 'Eden of the Orient.' None of India's horror and filth, none of her glories or past. Ceylon — the siesta in a long day of history; drowsy in the sunlight she lies, and her brown children, playing before their straw huts, are no more care-free or indifferent to the world's problems than is she.

Drive to Mount Lavinia the next afternoon. Take your bathing suit, and spend the afternoon diving from the rocks below the hotel perched far above you. Float on the breakers, and watch the coconut palms bend over you, while little brown boys eagerly climb them for the sweet fruit held tightly in their arms. For ten rupees charter a catamoran, a native fishing and sailing boat, and sit astride while two natives pole you far out on the Indian Ocean, hoist sail, and then scoot over the waves. Keep your bare toes well within the boat — there are hungry barracudas about. After your apéritif, drive back slowly, until the sudden tropical night falls and the stars come out, sparkling, crackling blue in the warm, cinnamon-scented air.



E. A.

INDIA on the horizon's lip — the land of our waking dreams. The hills of the harbor of Bombay; a city along the sky; strange craft; strange men; the mystery of the age-old East reached out to draw us in.

The morning sun showed burnt, brown plains, a jagged skyline, purple haze, the fluffy green of the tamarinds — we were deep in the heart of Hindustan.

Fatehpur-Sikri — deserted, alone, defying the onslaught of time! Brownstone steps to an arched gateway, massive towers, an ancient court where silence falls like a silken robe to smother the new and preserve the old.

A fading moon in a morning sky peers over the palace walls and chooses the tomb of a long-dead saint to catch its beams and hold them there in a chalice of mother-of-pearl. Sun sifts through spider-strung windows in pale cascades; there Akbar sits in audience, — man of vision before his time, — the driving force of the Mogul kings. There's the clatter of life along cold, stone floors; bright figures move in brilliant robes; canopies swish in the perfumed breeze; slave girls salaam and punkahs blow. The shadows shift — the ghosts are gone.

The hilltop warms with the climbing sun; swallows wheel and dart through arches of grace; there's a flash of green as a parrot flits to a chink in a rocky wall; echoes writhe along corridors in a futile attempt to mimic again the voice of that glorious day. Out through the Gateway of Victory India lies in a silver mist, while behind, forgotten eves gaze out from the turreted walls. We leave, and the city sinks to its lonesome lethargy — but it leaves with us the colorful threads that go into consuming dreams.

K. R.



THE GATE TO AMBER PALACE, *a hillside Hindu castle near Jaipur now abandoned save for the daily sacrifice of a goat before a Hindu image*

THE Taj Mahal: the living form of the love of Shah Jehan — smooth marble moulded in perfect grace to a vision which moves one's soul.

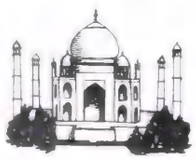
The sun is setting; the dying day brushes the eveningsky, and across soft grass small shadows creep to darken the gardens there. The marble casts an aura of light — the lacy screens of polished stone are patterned wondrously clear.

The dome — the towers — a breathless lull as the softening sky shines back from the polished face. The towers lose lustre by small half-tones — pink, blue, purple. They fade to become dark fingers pointing the sky. The dome is last: the colors move; blue shadows slip along its cheek — the soft smooth shades which a Power alone could blend in a perfect whole. There comes a gray, and for a moment's space the pearl is suspended there; the dark creeps on, most hesitant to desecrate Taj Mahal. A pause — a night bird calls softly from the depths of a rustling palm — the day is done.

Moments pass and countless stars blaze out in a tropical night. They catch their image in velvet pools and the silver glint brings back the form; they silver its curves with a magic brush, pouring the recesses with black.

There's a hush through the gardens, unworldly, divine — the scent of flowers is faintly sweet — a lone eye watches over the tomb. There's a sobbing chant, and echoes repeat its wistful notes.

It is hard to pass the gate which leads back to a man-made world, — there are memories, — but those who seek sheer beauty out have found in the heart of India the elusive rainbow's end.



K. R.

IF your steamer touches at H kong, you will be attracted to city by the unlimited number of in esting things to do and see th Hongkong, an island city rich in ous customs centuries-old, has a culiar fascination for the traveler f from the hurry and bustle of our n ern existence.

One trip of especial note is to pulse Bay on the other side of island, via motor launch which be hired at nominal expense thro local travel agencies. In skirting island in this way one passes by m quaint little fishing villages, of wh the tiny port of Aberdeen is of part lar interest. Its famous namesak Scotland could not be recognized any detail of Aberdeen at Hongko Here hundreds of Chinese junks tongkongs are laid up as their h port, and one has an opportunity see at close hand the type of sai boats which you will have seen along the China coast before arriv at Hongkong.

Here are shipbuilding yards wh the same hand-methods are used wh have been employed for many centuries in making these curious yet seaworthy boats. Neither their style nor their type of construction has changed in hundreds of years, but boats have been known to ride successfully many a typhoon wh has caused distress to large passen steamers. An amusing feature of th crafts is the eyes which are alw painted on their bows — without th the Chinese sailor claims his b would be blind and therefore unable sail properly. Other peculiarities the lateen sails which collapse lik fan, the very high poop deck, and rudder with holes bored to allow water to pass through. A state wh appears to be absolute disorder usua prevails on these boats, yet the squa condition is evidently conducive contentment, for the average Chin boatman is apparently a satisf creature.



Arriving at Repulse Bay, y launch will be met by Chinese wom who row out in their sampans to ca the passengers ashore. If you hap to have your motion-picture cam with you, — and no round-the-wo traveler should be without one, here is an excellent 'action picture,' it seems that these boatwomen a source of perpetual motion as th stand in the centre of their sampa and row with long sweeping stro



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Perhaps you'll motor to the Beach, to contemplate the waves that roll from Asia underneath the moon. Perhaps you'll find yourself upon the highest hill watching the moving lights that are an everlasting mystery of the Bay... In a thousand nights no two will ever be alike, except in utter fascination.

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TRAVEL

(Continued from page 458)

The Repulse Bay Hotel is under the same management as the Hongkong Hotel, the leading one of the city. Here one may spend the day in playing tennis, swimming, or just idling about this truly garden spot. The cuisine here is famous throughout the East and you must certainly enjoy the *omelette en surprise*, which is surely a surprise, a most delightfully concocted dessert of which pleasant memories will linger with you long afterward.

If you wish, the trip back to Hongkong may be made by motor, your launch being left at Repulse Bay. An excellent road winds through many Chinese villages, and still more color will be added to your already perfect day.

MOJI is a particularly interesting little fishing village near Nagasaki in Japan, and a traveler stopping at the latter place should not miss this excellent opportunity to see a bit of Japanese rural life.

En route from Nagasaki, one passes through many picturesque villages, and if the journey is made by ricksha, even more of the country will be seen than by attempting the same trip by motor. Here let me say that it is well to bargain with the ricksha boys before starting the trip, else the expense may be exorbitant. The average Japanese coolie enjoys a bit of haggling on price and will respect a European or American far more who upholds his own end in this regard.

You will have not one ricksha boy but two for this trip — one to pull and one to push up the hills and to act as guide, pointing out the various places of interest. (I was amused when my guide in passing a factory remarked that it was a 'manufactory for agricultural implements,' which was quite unexpected from a ricksha coolie!)

Halfway to Moji, without instructions, the boys will stop at a small inn, where it is expected that by this time the passenger surely wishes to sample some Japanese beer — and of course the coolies expect to be given drinks, too. In order to show that they are actually receiving the drinks paid for by the passenger, they will bring them from the bar and show them to you.

Arriving at Moji, one finds a primitive little village, not yet touched by the hand of our Western civilization, simple in every respect in its modes of living. By making such detours as this from the beaten track, the tourist may see a bit of the country not possible when stopping only at the large cities. One should not miss this little village if he stops at Nagasaki — incidentally, he will be well rewarded for the journey by the delectable fricasseed lobster of which the whole village makes a specialty.

F. C. P.

CRUISES IN DECEMBER AND JANUARY

MEDITERRANEAN

January	8	*S. S. Brittanic*	White Star Line
January	10	*S. S. France*	French Line
January	17	*S. S. Adriatic*	White Star Line
January	24	*S. S. Homeric*	Thomas Cook & Son
January	27	*S. S. Scythia*	Frank Tourist Company
January	31	*S. S. Hamburg*	Hamburg American Line
January	31	*S. S. Carinthia*	Raymond & Whitcomb Company
January	31	*S. S. Laurentic*	Frank C. Clark

WEST INDIES

December	20	*S. S. Statendam*	Raymond & Whitcomb Company
December	20	*M. S. Lafayette*	Frank Tourist Company
January	8	*S. S. Statendam*	Raymond & Whitcomb Company
January	9	*S. S. Duchess of Bedford*	Canadian Pacific
January	21	*S. S. Volendam*	Frank Tourist Company
January	24	*S. S. Caledonia*	Cunard Line-James Boring's Travel Service
January	27	*S. S. Statendam*	Raymond & Whitcomb Company

ROUND-THE-WORLD

December	2	*S. S. Empress of Australia*	Canadian Pacific
December	3	*S. S. Samaria*	Cunard Line-Thomas Cook & Son
December	15	*S. S. Belgenland*	Red Star Line-American Express Company
January	6	*S. S. Resolute*	Hamburg American Line
January	10	*S. S. Franconia*	Cunard Line-Thomas Cook & Son
January	21	*S. S. Columbus*	Raymond & Whitcomb Company

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January	17	*S. S. Transylvania*	Cunard Line-American Express Company

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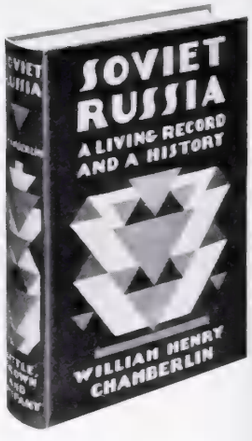


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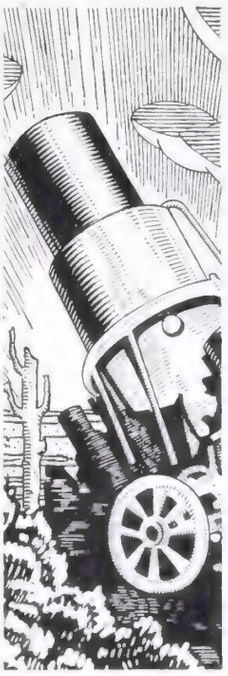
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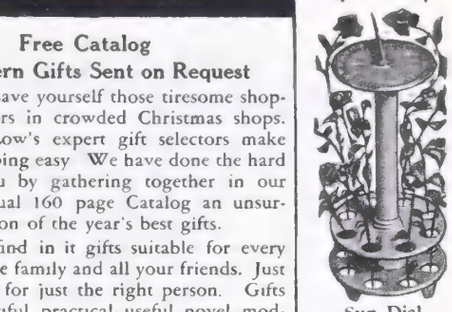
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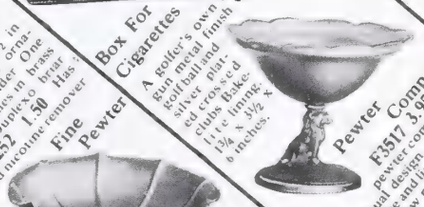
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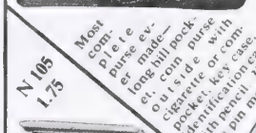
Fine Pewter



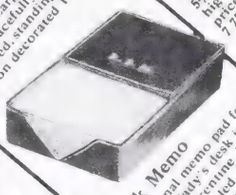
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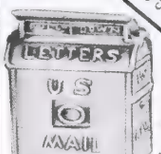


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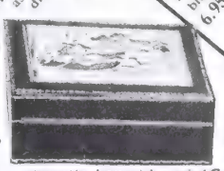
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PROBABLY there is no room in the hou so important, in a mother's eyes, as t nursery. Quite naturally, a telepho should be considered an essential part its equipment.

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In the December Number

THE Christmas issue acknowledges the season in two ways. First, by its unusually sumptuous appearance it enters into the holiday mood. Second, by a many-times-enlarged Window Shopping section it offers concrete help in the selection of your Christmas gifts. So many and so varied will these suggestions be that all of you who prefer to do so will be able to check off your entire shopping list by running through these pages.

The number will be a fitting climax to the year, or, better still, an excellent one with which to begin a new subscription. For many months we have been culling from the photographs and articles purchased for use a number of the best for this Christmas issue, with the result that from the jolly red cover to the last page you will find a rich feast.

One of the most interesting houses shown is one built recently in New Jersey, showing how the old farmhouse type of design may successfully be adapted to the needs of a modern family without sacrificing its architectural charm and simplicity.

The House in Good Taste section will be increased to six pages and will feature a house of the smaller, essentially livable type that is instantly appealing. In addition, there will be houses of many other kinds from the West and from the South, and even from Japan.

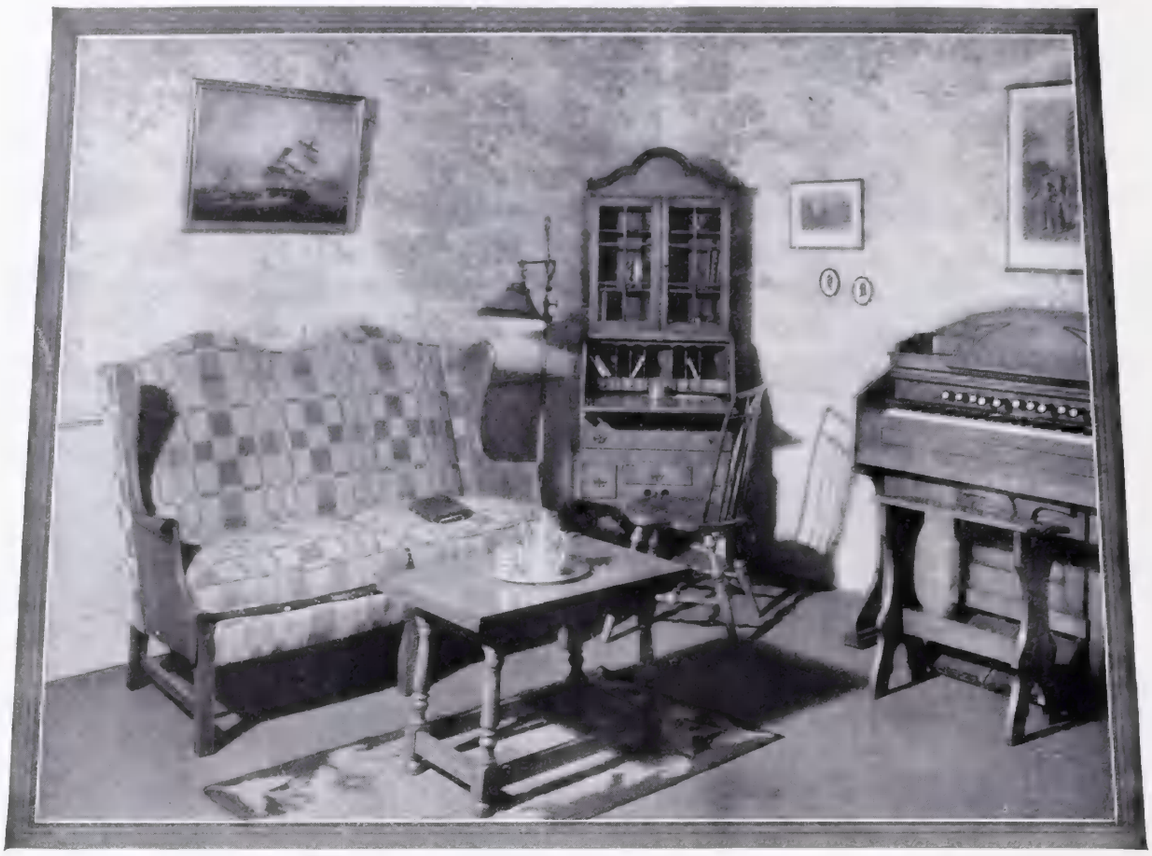


Those who are turning a receptive eye toward the modern will find a choice display of photographs of an unusually inviting apartment in New York done in this mode, and an article on painting on glass will reveal the striking developments in this field. Of especial interest will be a page of new pewter cigarette holders and ash trays of simple straightforward designs, exemplifying modernism at its best. In telling contrast but of no less interest is an article on old English Sporting Drinking Cups, illustrated by those in an important collection never before published.

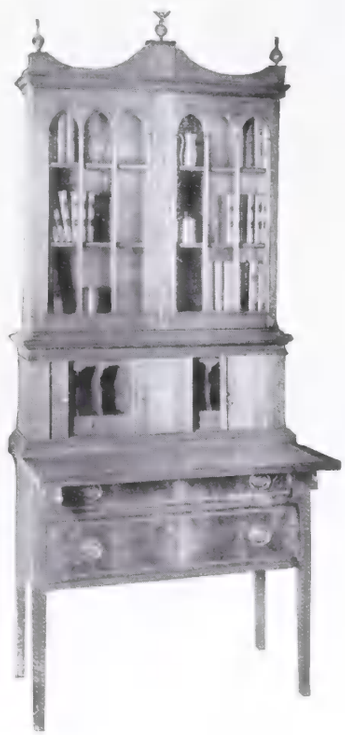
Illustrations of two unusually striking settings for the Christmas lunch table furnish timely inspiration for the Christmas hostess. An article on arranging flowers and three pages of suggestions for a new feature of the house, the window conservatory, give variety to, but by no means complete, this holiday number.

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Over the Editor's desk

I WONDER how many of us have ever stopped to consider the amount of energy wasted in our daily reactions to the weather? Some of us, especially those subjected to the vagaries of a New England climate, live in an almost constant state of irritation — the weather is either too dry or too rainy, too hot or too cold, or, if the temperature happens to be satisfactory, something is radically wrong with the humidity. Any conscientious efficiency expert would be appalled by the amount of nervous energy so fruitlessly expended, and it is surprising how few people seem to have grasped the fairly obvious fact that nothing they can do or say has any marked effect upon the barometer. A few rare souls can find a good word to



PUZZLE — *find the writer*

say for any sort of a day, — a Nirvana not to be attained by the average human being, — but even quite ordinary people might well achieve an attitude of tolerant acceptance of whatever meteorological conditions are handed out to him. Such an attitude would of course remove our most popular topic of conversation, but it might perhaps encourage the discussion of more vital subjects. 'Some like it hot and some like it cold' is as true of weather as it is of porridge. The temperature of our porridge we can to some extent control, or, at any rate, we can refuse to eat it unless it is served to suit our taste. Since we must accept the weather whether it suits us or not, why not save ourselves the needless wear and tear of complaining about it?

#

PEOPLE who dislike weather in almost any form should be interested in the latest idea for the design of city buildings. Owing to the difficulty of distributing fresh air and daylight to all parts of city buildings, it is now suggested that they be designed entirely without windows. Uniform artificial lighting would then be used throughout, and fresh air properly humidified and appropriately heated or cooled would be automatically and evenly distributed.

Entering one's office through the doors of such a building, one could imagine for the rest of the day that the weather was fair and balmy no matter how fierce a blizzard might be raging outside or how torrid a hot wave might be wilting people in ordinary glass-windowed buildings. Personally we prefer the old-fashioned window with an occasional chance of gazing out upon a fire engine or a Boy Scout parade, but undoubtedly more concentration would be possible and more work accomplished in buildings of the windowless type.

#

WHILE awaiting the development of the windowless building, Mr. Frank Lloyd Wright is entertaining us with plans for one made almost entirely of glass. This will be a twenty-story skyscraper containing no structural steel, but the whole building will be hung on concrete retaining walls. Glass will be used around a concrete core, and as the building is carried upward small abutments will be constructed, giving an overlapping appearance. Building shelves or floors will extend from the central core, and over these shelves a glass and copper shell will be constructed. The interior will be planned for duplex apartments, heavy draperies providing the necessary privacy, and, except for the concrete base and core, practically all of this building will be factory-made. Plans have been made to erect such a building in New York and we sincerely hope that this apparently fantastic scheme may really be carried out so that we may have a tangible manifestation of ultramodernism in American architecture.

#

THE Cleveland Garden Center, which was opened to the public on September 15, 1930, is a civic project originated and managed by the Garden Club of Cleveland. It is a center where all information pertaining to landscape design and horticulture can be obtained from the landscape architect in charge, and from books, periodicals, bulletins, photographs, lectures, models, and various exhibitions. It is a philanthropic piece of work aimed first to help the small-home owner, and gradually working with the school children into nature study and small garden work which some of them get in the schools.

In June the Garden Club held a French Street Fair to raise funds to start their project. The Garden Center is the first of its kind to be started in the United States, and has the hearty support of Western Reserve University, Case School, the Museums of Art and Natural History, the city manager, and all public-minded citizens of Cleveland.

This is a project which might well be started in other cities of the United States, and let us hope that the splendid example set by the Garden Club of Cleveland may soon be followed by many other active garden clubs, who can in this way benefit, not only their own small circle, but their entire community.

#

OUR Eighth Annual Cover Exhibit will be on view at the following places during the next few weeks: —

PHILADELPHIA

Philadelphia School of Design for Women, Broad and Master Streets, *November 3–13.*

INDIANAPOLIS

John Herron Art Institute, Pennsylvania and 16th Streets, *November 17–26.*

CLEVELAND

Cleveland School of Art, 11441 Juniper Road, *December 1–16.*

#

THE Third International Exhibition of Industrial Arts opened in Boston at the Museum of Fine Arts on October 15 and will continue there until November 10. It will then be shown at the art museums of New York, Chicago, and Cleveland. The idea of these exhibitions, sponsored by the American Federation of Art, is to demonstrate design in current production and to bring American products into comparison with those of Europe. In accord with the decision to limit the scope of these exhibitions to but one or two types of material, the first in the series covered the ceramic arts, the second included decorative glass and rugs, while the third, which has just opened, embraces decorative metal work and cotton fabrics. In addition to American entries, the work of eight foreign countries will be shown.



HELEN SPRACKLING, *a New York writer on modern decoration and allied subjects, sends us this snapshot from Maine*

#

AMONG our architects this month are **Chester A. Walcott** of Chicago, and **Russel Ray** of Santa Barbara, who is chairman of the Santa Barbara Society of Architects.

The work of **Walter H. Kilham, Gordon Allen,** and **William P. Blodget,** all Boston architects, is also represented.

Albert Rohde is a New York decorator noted for his successful work in the modern manner.

A theatrical producer as well as an author, **Elisabeth Marbury** is a well-known figure in many New York circles.

Mr. Roger B. Whitman, who conducts our Home Builders' Guide, had a narrow escape in making our schedule this month. The photograph reproduced in the first column on this page discloses the reason. In spite of débris, however, his pen is ready to answer any question on the subject of building, and it is obvious that he is in a position to give a helpful answer.



Photograph by Paul J. Weber



A DINING-ROOM THAT IS BOTH FORMAL AND FRIENDLY

Although this room has cool gray walls and formal mahogany furniture, it escapes coldness by the use of a pinkish-mulberry lining to the arched cupboards which matches the hangings and the tiles. Plants and beautiful china and a discreet number of objects on the mantel contribute further color which is enhanced by the sunlight that a fortunate southern exposure ensures

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BUILDING : PLANTING : FURNISHING



TWO HOUSES FROM ONE

Two Boston Architects Remodel a House for their own Use

BY HARRIOTT ALLEN

THE first things to think about in looking for a house are the location — its geographical position as regards your daily life — and its orientation, to secure the 'maximum of light and air' we have all heard so much about. And whether it is in city or country you must think of the probable permanence of your purchase as a good real-estate investment: the sunniest house in the world on a quiet city street won't do you any good if next week a ten-story building goes up and destroys what you have most enjoyed; that pretty farm that you spent more money on than you meant to becomes an impossible thing to get rid of when a hot-dog stand and filling station appear on that three-cornered piece of land you thought it was n't necessary to buy.

A place in the sun is what everyone wants and needs, and this house, with the old Square stretching out to the south in front of it, sits like a cat, secure in its warmth.

Built in the forties, when Louisburg Square had just been laid out, with the pretty, many-tiered fountain that unfortunately was later given up as too extravagant by succeeding inhabitants, the house, like most of its neighbors on Beacon Hill, went through the successive stages of fashion, shabby gentility, and then shabbiness that was not even genteel. When the present owners, William Power Blodget and Gordon Allen, bought it five years ago it was a rather dreary lodging house; the charming dignified parlor on the second floor with three long windows opening on the iron balcony had been cut up into two dark brown bedrooms, one with a folding bed, and the whole building had a dingy air. The brownstone doorway was chipping and falling to pieces. The Victorian double door with frosted glass has now been replaced by one two-paneled door of pine kept its own natural color, and the doorway is of wood, painted a putty color like the trim of the windows. The present entrance was inspired by an eighteenth-century house in Dijon, and yet is harmonious here in a setting which

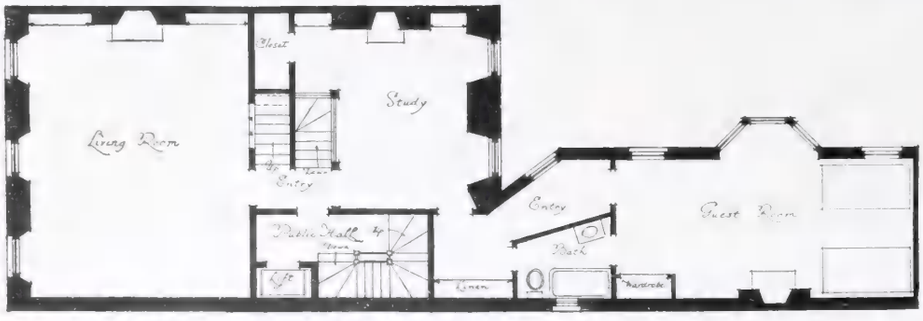
Photographs by Paul J. Weber

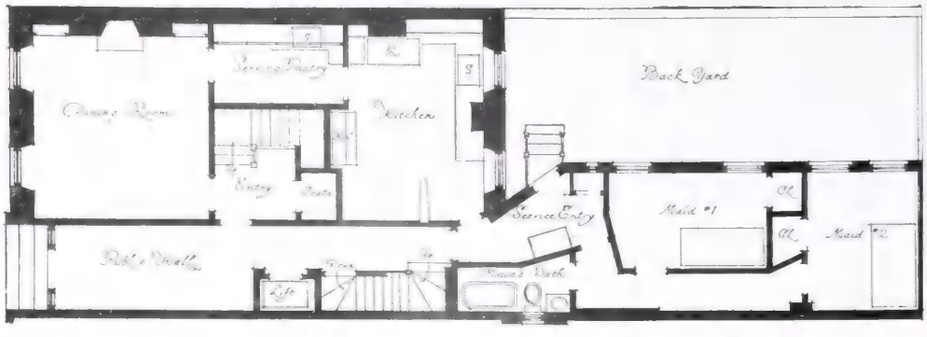


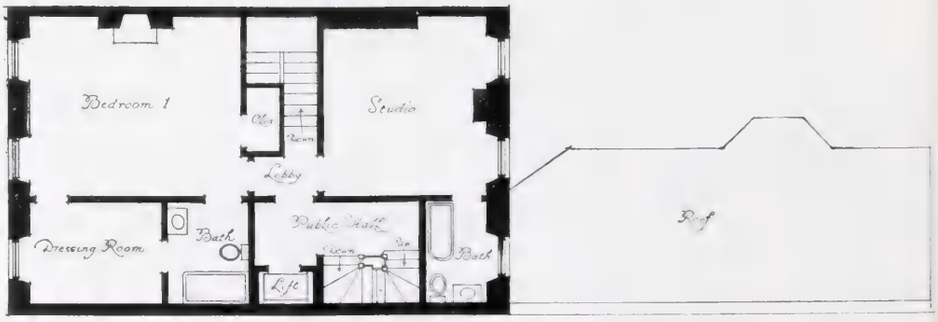
THE LIVING-ROOM *on the second floor in Apartment A, belonging to William Power Blodget, has three French windows overlooking Louisburg Square. The walls are of rough plaster and the hangings of gold brocatelle*



THE FIREPLACE END *of the living-room in the Blodget apartment, showing also the private stairway at the right which leads to the study. The high mantel and the paneling on the stairway, very dark in color as is all the woodwork, are composed of old French panels*







THE THREE FLOORS *which compose the Blodget apartment. Although the two upper floors of the apartment are served by the elevator, they are also accessible by a private stairway within the apartment itself, making it entirely self-contained*

is typical of nineteenth-century America.

The problem inside was to fit this large five-story house to the needs of two families, making two apartments owned and run on the coöperative basis and yet retaining the privacy and dignity of houses. This was worked out by installing an electric elevator to serve the top apartment, though this stops on each floor for the convenience of the other apartment. The lower apartment has an inner stairway for its own three floors, making it a complete house once you enter its front door leading from the public entry.

This door to Apartment A opens into its own stair hall, one wall of which is covered with old pine sheathing. An antique batten door with fine iron hinges and latch conceals a useful coat closet, and turning toward the

sunshine, you walk into the dining-room — a cool gray room with dark mahogany furniture, quite formal, but escaping coldness, perhaps by means of the arched cupboards on each side of the delicate fireplace, which have painted linings of a pinkish mulberry to carry out the color of the curtains, and shelves made gay with pretty china and glass. The cornice in this room was taken from an old Cambridge Street house, or rather part of it was, for it was in bad condition and had to be mended and added to (to the frank disapproval of the Scotch carpenter).

A well-equipped butler's pantry and big kitchen with two maids' rooms in the ell make this a real house — no kitchenette apartment. On the second floor the stairs lead into the study at the back, also done in pine stripped of all paint and left in its own mellow richness. A large guestroom and bath are in the ell behind this, and in front is the big living-room the width of the house, with three French windows, very different in character from the rest of the house. The walls are rough plaster and the woodwork very dark, the high mantel and the openings on the stairway being composed of old French carved panels, whose color and feeling are carried out by the Breton chest and French desk. The curtains of gold-colored brocatelle and the red damask on the large sofa and chair give a great deal of warmth and cheerfulness to this room.

The walls of the stairway to the next floor have been painted in a Florentine decoration of reds and blues that can be seen through the *grillage* on the living-room wall. Over this



THE OWNER'S BEDROOM *is reminiscent of eighteenth-century France with delicately curving mouldings and large mirror over the mantel. The walls are painted a soft and very light blue and the hangings and bedspread are of dull rose brocade*

room is the owner's large bedroom, reminiscent of the eighteenth century in France, with delicately curving mouldings to the panels and the big mirror over the mantel. The walls are painted a blue so soft and dim that one can hardly call it blue, and the hangings and bedcover are a dull rose brocade from France. A gay little *poudreuse* gives an informal air to this dignified room. The master's suite is completed by a combination bedroom and dressing-room and a bathroom, whose walls are made interesting by a design of French *chinoiserie* in bright colors. A studio at the back completes this house.

Going up one flight, either in the elevator or on the public stairway, you arrive at the other house; for they really are two complete houses, one on top of the other. An electric refrigerator and an incinerator have solved here the most difficult problems of housekeeping in the air.

On the entrance floor, the fourth floor of the building, the elevator opens into a tiny entry covered with Chinese paper of tawny orange and gold, with a 'spattered' vermilion floor. The original partitions



THE STUDY *on the second floor has pine paneling which has been stripped of its paint and left in its own mellow richness. Both these rooms are in the Blodget apartment*



ONE END OF THE LIVING-ROOM *in the Allen apartment. The walls here are apple-green, matching the color of the mantel, which has its original paint as it was found in an old house. The hangings are of glazed chintz a hundred years old in blues, greens, and red-orange. The couch and the scalloped cornice over the mirror are of apricot color*

have been done away with, and a shallow red and yellow kitchen, two windows wide, with a serving pantry beside it, leaves the rest of the space for one big living-room, with painted walls and woodwork both a real apple-green, a color determined by the mantel, which came from an old house and which has the original paint on it. The curtains are of glazed chintz a hundred years old, in blues and greens with reddish and orange flowers. Most of the upholstered pieces are covered in a green the same shade as the room, which keeps them in the background; but one sofa of apricot color makes the most insistent contrasting color in the room, which is repeated in the stripes of the scalloped bit of an old bed canopy from Avignon which is hung over the top of the big mirror. Old gilt frames, a maple table, and touches of warm color emphasize this tawny effect.

Upstairs the main bedroom is of green, too, but here it is the palest *vert d'eau*. Chintz is here, too, and of the same vintage as the downstairs hangings, with delicate sprays of flowers on a tea-colored background that was once white. The blue ceiling is separated from the walls by a gold picture moulding which ties in with the tall gold mirror and little gold ornament that decorates the cornices of the curtains. The copper-colored slip covers on the chairs echo some of the nameless fruits on the linen bedspread, bought in Segovia, but bearing Portuguese legends. But the chief pride of this room is that, in addition to two southern windows on the Square, it has a western window looking over the roofs down the slope of the Hill and over the expanse of the Charles River to the Brookline hills.



THE BEDROOM *in the same apartment also has green walls, the palest vert d'eau, and gayly colored hangings of old chintz. A pale blue ceiling is separated from the walls by a gilt picture moulding*

A small hall bedroom takes the third window on the front, and a salmon-pink bathroom, marbleized, separates the front bedroom from the master's bedroom in the rear; a maid's room and bath are at the back, and up one more flight of stairs is a big white-washed play-and-work room built at the back of the roof, leaving a big garden space to the south surrounded by a high iron fence. A large awning and boxes and pots of flowers and plants make this a pleasant and refreshing place, with a view, when the sun has set behind Cambridge, of the three big bridges reflecting their arches of lights in the wide river; and in the other direction the dark outlines of the steep roofs and chimneys of the old Boston, with the new Boston — colored signs and high hotels and office buildings — gleaming beyond the open Common.



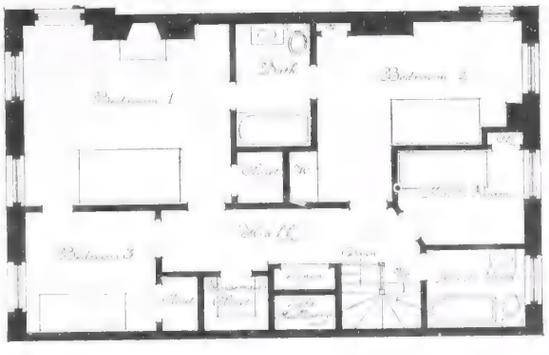
AN ALCOVE *in the living-room is used as the dining-room. This has walls and woodwork of green like the rest of the room, but there is a strip of wallpaper with floral design behind the china cupboard*



THE FIREPLACE END *of the living-room. All the upholstered furniture in this room is in green to match the walls, except the one couch in apricot*



THE FOURTH AND FIFTH FLOORS, *which with a floor above, not shown, constitute the Allen apartment. The sixth floor has a workroom which later will become the boy's room, and space for a bath. It has also an open terrace from which can be enjoyed a view of the city and the Charles River Basin*



Photographs by Troubridge



A Colonial House in the West

CHESTER A. WALCOTT, ARCHITECT



The main entrance porch *and doorway of this Colonial house were copied from one in Sharon, Connecticut, the rest of the house being designed in complete harmony with this central feature. The rear view is shown in the lower picture. The house of Mrs. Francis S. North, Lake Forest, Illinois*



THE SOUTH END *of the living-room (above) contains a beautiful mantel attributed to Samuel McIntyre, which came from an old house in Salem. In refinishing the mantel over twenty coats of paint were removed. The mantel in the library (below), paneled in knotty pine, was also taken from a Salem house dating from about 1725*



Photographs by Hi. Williams



STURDY CYLINDRICAL CANDLES *of natural color are in harmony with the dignified appointments of a refectory table. Such candles are here used supported in low green-bronze holders in conjunction with an antique majolica bowl filled with richly colored fruits. Lace Cloth and Damask Napkins*, MOSSÉ, INC.; *Plates*, MADDOCK & MULLER; *Silver*, BLACK, STARR & FROST-GORHAM; *Bronze Candleholders and Amethyst Venetian Glass*, LITTLE GALLERY; *Florentine Chairs*, CHARLES HALL

A LOW CENTREPIECE *flanked with single candleholders is ideal for the intimacy of a small dinner party. Here tapering peach-colored candles in old glass candlesticks repeat the delicate coloring of the rose floating in a shallow crystal bowl. Lace Doilies*, MOSSÉ, INC.; *Glass Candlesticks, Wine Glasses, and Sandwich Salts and Peppers*, HODGE PODGE SHOP; *Dresden Dessert Plates*, ALICE GWYNNE; *Centre Bowl and Stand*, YAMANAKA; *Flat Silver*, BLACK, STARR & FROST-GORHAM; *Glass Goblets*, GILMAN, COLLAMORE & CO., INC.; *Table and Chairs*, CHARAK; *Candles (Vassar Waxels)*, WILL & BAUMER

CANDLESTICKS AND CANDLES

And Their Relation to Other Appointments

BY

MARGARET THOMPSON

AND

CHRISTINE FERRY



ONLY a little time has elapsed since the nations of the world united in doing honor to a modern wizard who, within a few decades, has revolutionized the entire scheme of interior illumination. In the fraction of a second, by the mere pressure of a button, light now becomes our slave to do with as we will.

Yet, notwithstanding the efficiency of this modern method, there is a sense of tranquillity and repose in the primitive light of the candle which never ceases to have appeal, particularly for the dinner hour.

The gleam of silver, the sparkle of crystal, the delicate bloom of flowers, the exquisite

textures of laces and linens, the colorful beauty of fine china, are all enhanced by the flickering light of the candle. And when to those upon the dinner table are added others on buffet and mantel, or in sconces, it is possible to flood the room with a mellow light as practical for table service as the brilliancy of electricity, and infinitely more alluring.

Following the introduction of sperm and kerosene lamps, it was but natural that candles, for a time, should have been considered obsolete. But as oil containers, in their turn, have been superseded by gas and electricity, there has come an awakened appreciation of the charm of candlelight, and within a comparatively few years what was once no more than a household industry has developed into a commercial enterprise of no mean proportions.

As a result, it is now possible to secure candles in many different lengths, shapes, sizes, and colors — long slender tapers fashioned by the dipping process, moulded candles with sides shaped in a decorative manner, and a more sturdy variety, quite different in character from either of the others, formed of successive layers of wax rolled one upon the other.

Although we are accustomed to think of candles in terms of form and color, it is the wick and not the wax (or other enclosing substance) which produces the light and is therefore entitled to our respectful consideration. The heavier the wick, the brighter the light and the larger the candle, for the wax shell must be timed (or made the proper size) to support the wick adequately as it is consumed in the process of burning.



APPROPRIATE *for a large formal dinner is this setting of branched silver candlesticks, ornamented with crystal drops, supporting tall cream-colored candles on either side of a centrepiece of iris arranged in a matching flower holder. Silk and Net Cloth and Napkins*, MOSSÉ, INC.; *Silver Centrepiece and Candlesticks, also flat silver*, BLACK, STARR & FROST-GORHAM; *Glass*, GILMAN, COLLAMORE & CO., INC.; *Plates*, LITTLE GALLERY; *Candles (Princess Waxels)*, WILL & BAUMER



AN EFFECTIVE MANTEL DECORATION *consisting of a green-blue pottery bowl with yellow flowers, flanked by sea-horse pottery holders supporting green-blue candles of matching color. Mantel*, EDWIN JACKSON; *Pottery*, THE INWOOD POTTERY, N. Y., SOCIETY OF CRAFTSMEN; *Candles*, WILL & BAUMER

Many modern candles are coated with a substance which is harder and burns more slowly than the body of the candle. This protective shell prevents the melted wax from dripping, unless that natural enemy of candlelight, a draft, inclines the flame to one side and forms a little gutter in the rim.

Although the vogue of color, so prevalent at the moment, has been reflected in the large assortments of modern candles, those used upon the dinner table are preferably subordinated to the general color scheme rather than of such pronounced coloring as to focus the attention upon them. For in artistic table dressing, as in costuming, the effect should be such that one is conscious of the perfection of the ensemble rather than of the individual items of which it is composed.

Light has ever been regarded as a precious thing. All down the ages the skill of master craftsmen has been exercised in devising holders that should be worthy of it. In common with other (*Continued on page* 514)



THE FOUR TILED WALLS *of this old Spanish kitchen show mistress, maids, and menservants busy with the pleasures and duties of other days*

AN OLD TILED KITCHEN OF VALENCIA

BY MARGUERITE AULD EDWARDS

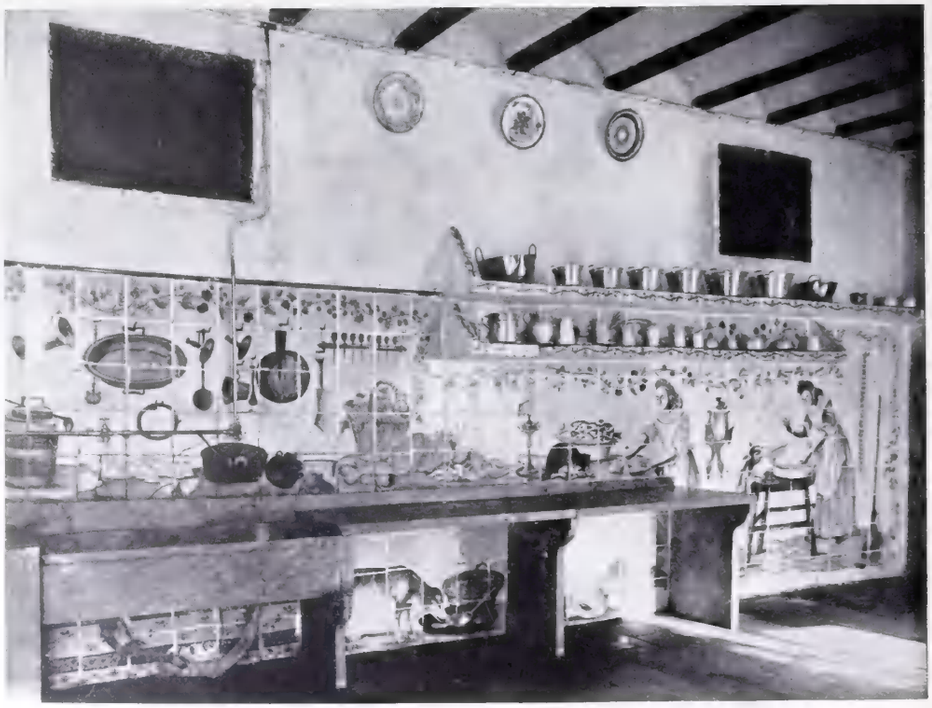
THE kitchen department in an American home usually compares favorably as to attractiveness and comfort with the drawing-room itself. Madam, with an eye to a probable continuation of the present famine in servants, herself sees to it that charm as well as usefulness shall prevail in that part of the house where she may be forced to spend a large share of her time.

In the old world, however, where the good old-fashioned brand of servant — that willing, respectful, undemanding, small-waged creature of our grandmother's day — still exists, kitchens are not always remarkable for their beauty. Dismal and unattractive they often are, and, at best, unbrightened by the gay curtains, painted chairs, and gleaming white fixings that so embellish ours.

And so, when the Baron de Vallvert of Valencia, Spain, a friend of several years' standing, asked me one day, with pride beaming in his eye, if I would care to see his kitchen, I must confess that I felt indifferent. If the Baron's great manorial hall filled with paintings of his ancestors, suits of armor, old Roman relics, ancient Spanish pottery, damask hangings, family coats of arms, walnut chairs and benches from his great-grandfather's time, and his drawing-room done in magnificent French period furniture, with two of the beautiful native *vargueños*, without which no Spanish household is complete, had an old-world charm that fascinated me, I felt that when it came to kitchens, at least, we had the best of him.

But when I stood, a few moments later, in the doorway of that unforgettable room, I admitted without argument a complete and ignominious defeat. What were all the painted furniture and glistening white stoves in the world in comparison to the charms which I saw before me!

With a quick gasp of delight I moved across



the threshold and stepped into the midst of an old-fashioned household of hundreds of years ago. On the four tiled walls of the room they stood, life-sized and painted in colors — mistress, maids, and menservants, busy with the pleasures and duties of other days.

The Baron could scarcely conceal his pleasure at my surprise.

'Come,' he said, 'and I will introduce you to my little tile family.'

We moved to the wall where a quaint old-fashioned figure in full skirt, skyscraping turban, and small crossed shawl was occupied in the gentle sport of playing with her two pet pigeons. Close by was a silk-attired lackey ready to wait upon his mistress.

'The Señora,' said my friend.

I smiled at the dainty little lady, but there was no response from her pretty painted lips. Perhaps she did not approve of twentieth-century ideas of dress. It seemed to me that she cast a disapproving glance at my short skirt and clipped locks and gave her towering headpiece a doubtful shake.

Having done the proper honors to the lady of the house, we passed on to the other painted figures. A becapped and kerchiefed maid bearing down on her mistress with a tray of the thick, sickening chocolate so popular with Spanish ladies of all ages and generations, and the usual *pan quemado*, or crisp bread, with which it is dipped up, caught my eye.

THE FIGURES *are life-sized and painted in colors*



SAN VICENTE, *the patron saint and protector of drinking water, presides over the sink, and above the human figure are depicted a heterogeneous collection of household implements used hundreds of years ago*



By the stove stood the ancient cook, a dressy-looking individual with a set of frilled sleeves that looked decidedly uncomfortable for culinary pursuits, at least in this day and generation.

A manservant, dressed in ancient *valenciana* costume of short white trousers, little jacket, and bright sash, on his way toward an old-fashioned washbasin, came next, and another servant carrying a strange-looking object which on inquiry proved to be an ice-cream pail.

'And who is this saintly figure intruding on mundane affairs?' I asked my host, as we advanced toward a cowled form beside the kitchen sink.

'Why, that is San Vicente,' was the reply, 'patron saint and protector of the drinking water.'

'God rest his soul,' I could not resist murmuring to myself, as I thought of our own unprotected font, and wished for a similar faith in the powers of the good gentleman.

After completing the introductions, we turned our attention to the numerous objects hanging above, which the ancient artist had not forgotten to include for the use of his little painted family, the Baron explaining those that were unfamiliar to me. Old Spanish lamps, frying pans, baskets of fruit, rows of little spoons, grills, keys, eggs, braces of birds, legs of meat, fish, eels, long strings of sausages, choppers, bowls, dishes, candlesticks, flowers, an old-fashioned food larder, and even the ancient roller towel; an indiscriminate and heterogeneous group of the ordinary household (*Continued on page* 524)

The Story of Our Upholstery Fabrics

II. Of the late Seventeenth and the Eighteenth Century

BY LUCY D. TAYLOR

In the preceding article, we have traced the gradual changes in patterns that took place in the damasks, brocades, and brocatelles first manufactured in Western Europe as they were subjected to the vivifying influence of the Italian Renaissance. The story of the slow assimilating of Oriental, Mohammedan, classic, and Christian ideas into a truly national Italian art of fabric design is fascinating and full of interest to those who are alert to the unfoldment of human progress. We shall return to it later, in the next article, when we make a study of the various adaptive uses of these Renaissance designs. For the moment we are concerned primarily with the great changes in design that occurred in Western Europe following the Renaissance, during the latter part of the seventeenth and the whole of the eighteenth century.

Italy had been the centre of fashion because it was the centre of progressive thought. While France, Germany, the Netherlands, and England were consolidating their territories, settling religious differences, adjusting royal marital disputes, hanging highwaymen and imprisoning debtors, Italy was making strides in both literary and artistic attainments. When the great Italian architects were building the Italian palaces of the Renaissance, and the world's great painters were adorning them, the kings of France still were struggling with the relics of feudalism, endeavoring to curb the power of the great nobles who menaced their own supremacy. Dissension and lack of organization never tend to the production of any great national art. Louis XI in 1483 left France the nearest to political unity that she had ever been, with the power of the great nobles subdued if not entirely curtailed. It was to take nearly two hundred years more before their power was finally broken by Richelieu, and kings of France for a period at least were to reign over a highly centralized state.



FIG. 1. *A late seventeenth-century design of the Louis XIV type*

But in the interim of those earlier centuries of the Italian supremacy, France was progressing rapidly. By the time Italian art had arrived at its full flowering in the early part of the sixteenth century French kings were sufficiently settled in their homelands to be looking about for new worlds to conquer. Intermittent intercourse with Italy had already been established. Italy was the trade nation. Nor must the prestige of its scholars, the Church, and various social aspects be forgotten. In modern parlance — there were numerous contacts. Add, too, the fact that when Rome was a forlorn and deserted village previous to the general awakening of the thirteenth and fourteenth centuries, the headquarters of the Papal power were in Southern France at Avignon. From 1309 to 1379 there flocked many great Italians to this Papal Court in France.

Louis XI in France was followed by Charles VIII and Louis XII, both of whom made expeditions into Italy and brought back to France many decorative innovations. The wing at Blois built by Louis XII shows the quaint blending of the unassimilated Italian motifs with those of the accustomed French Gothic. The result is neither characteristically French nor Italian. The ambitions of Francis I, 1515–1547, set the seal upon the new movement of culture toward the west of Europe. Add to the gradual growth of French taste and power the fact of the steady disintegration of Italian prowess as the movement swept to its peak, only to lose vitality in overemphasis and staleness of invention, the growing prestige of the French crown, and the gradual consolidation of a nation unified at last under the master hand of Henry IV, with the final power of the nobles broken under Richelieu, and it is not difficult to see the productive, creative force in the industrial arts passing from the hands of the Italians into those of the French. France, and things French, became the fashion, and she maintained her lead steadily throughout the entire eighteenth century.

The French fabric designs of those earlier formative years were influenced strongly by Italy. It was only natural that they should be. We cannot expect to find designs that are frankly, fully expressive of the French thought until such time as the assimilation of the Italian ideas was complete and there was a unified demand for something 'French.'

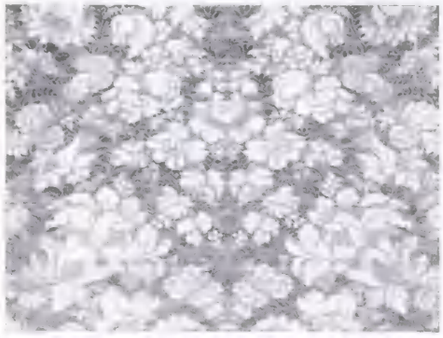


FIG. 2. *Late seventeenth-century French design (left) with an intricate and delightful bit of pattern*



FIG. 3. *A fine example (right) of late seventeenth-century French design showing great freedom and beauty in the drawing and pattern*

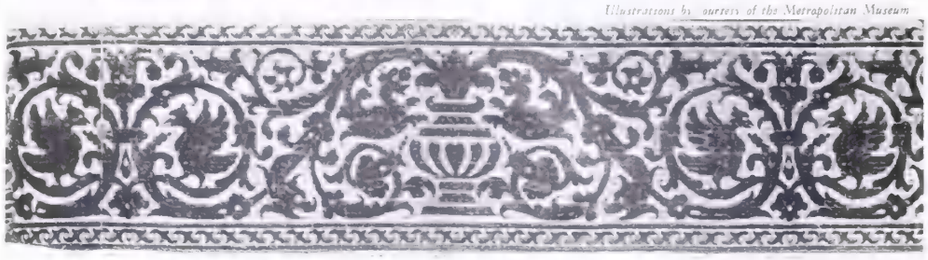


FIG. 4. *French embroidery (below) of the sixteenth century showing strong Italian influence*

Illustrations by courtesy of the Metropolitan Museum



FIG. 5. *A Regency design indicating the transition between the symmetry of the Louis XIV period and the occult balance of the Louis XV time*



FIG. 6. *A beautifully drawn and balanced design of the late seventeenth century*



FIG. 7. *A Louis XV design showing vigorous drawing and arrangement*

That this demand came under the leadership of Louis XIV and his famous minister, Colbert, we all know; and the fabric designs of his century are the first great fabric designs peculiarly French. The symmetrical forms of the Italians were still retained, but to the late Italian use of European floral motifs there was added such a vitalizing ingenuity in interpretation as to make the expression fully French, widely different from the types from which they had originally sprung.

There is rare beauty in these French designs of the seventeenth century, particularly those of the third quarter when invention was at its height and before the new Eastern influence appeared to reshape the entire pattern structure. The illustrations show several of these masterpieces.

In the French types, as compared with the Italian, there is greater freedom in the drawing of the floral forms. The differences between the earlier and later French handling — influenced by Italy — are shown in Figures 4 and 15. The intricacy and variety of the latter would have been impossible, of course, without the great technical advances that had been made in weaving. We must not forget that both Louis XI and Henry IV had established silk factories in France, one at Tours, the other at Lyons, and that the fame of the latter still persists. The skill to which the French had attained is clearly indicated in these illustrations.

Several characteristics may well engage our attention for a moment in these old patterns. First, the free use of the old symmetrical balance. It persisted in many forms of decorative art throughout the reign of Louis XIV and is one of the distinguishing marks of the period. But what a vast difference in interpretation as compared with the earlier Italian use! The frank employment of the underlying geometric structure had been typical of the Italian forms. Now, we are scarcely conscious of it; we feel it rather as a matter of hidden orderliness and balance than as a distinguishable feature notable for itself.

Second, we find a marvelous variation of forms that for all of its seemingly endless ingenuity is never confusing. The fanciful bits of foliage, the trailing bud ends, the beautiful flower forms, all 'pull together' in delightful unified effect. There is great decorative power in the masterly massing of these varied forms. Designers of to-day might well study them to great advantage.

Third, there is a very distinguished rhythm in the flower and leaf forms. It shows in the gradations of size; it also shows in the careful adjustment of the lines of direction of the leaves and the axial directions of flowers and buds. It is very different in quality from the rhythms of the late Louis XV period — and worth the most careful study.

Fourth, throughout all of these designs there runs the spirit of largeness, of grand scale, with the austerity that characterizes most of the decorations of the period. There is a dignity about even the pomposity of the Louis XIV designs that cannot honestly be gainsaid even by those who greatly dislike the style. It is apparent in the fabrics as it is in the wood carvings and interior details of the period. There are, too, the peculiar light grace and delicacy so outstanding in all French art. It is always apparent whether we look at a bit of Gothic carving on a cathedral front or at a Louis XIV paneled room or a bit of Louis XVI classic ornament. The same spirit, regardless of scale and other characteristics, pervades them all. It is a mark of the precision, the justness, that is the French genius. It should be noticed also in these Louis XIV designs that the floral forms, although strongly reminiscent of nature, never descend into mere copying. They are always 'weaver's thoughts' — to which fact is due a large part of their beauty.

With the passing of Louis XIV came great changes. Already the newly awakened interest in products of the Far East had touched French thought. One of the venturesome Portuguese, Vasco



FIGS. 8 AND 9. *At the left an early eighteenth-century design of Regency type with particularly fine drawing. At the right a typical Louis XV design of medium size in occult or asymmetrical balance*

da Gama, had found his way around the Cape of Good Hope, and across the Indian Ocean to Calcutta, in 1498. Trading ports had been established, and from these simple beginnings spread the thriving trade with the East that was to bring a new decorative influence to Western Europe. Under the shrewd management of the East India Companies, trade increased rapidly, and it was not long before the porcelains and silks of China, the cottons and prints of India, not only were sought by Fashion in search of new and stimulating ideas, but their design types were being copied by Western craftsmen of many kinds.

Eastern design differs widely from that of our Western civilization. I refer not to subject matter, but to its mode of expression in asymmetrical or occult balance. The irregularly shaped birds, flowers, and figures are balanced, not right and left of a central vertical axis as in the Western styles, but by other irregularly shaped and placed groups, the area of the background itself forming an important element of the final effect of restfulness and poise. These new and stimulating types caught the fancy of Europe; and the mode was quickly adopted and adapted. The first results were a bit awkward. The fluency that was characteristic of the older type — as is shown in Figure 6 — could not be carried immediately into the new style. As we see in Figure 5, something of sureness has been lost for the moment. Nevertheless, there is great fascination in the new mode.

It was not long before the Western designers evolved a new idiom for themselves and the gay, free balances of the Louis XV era showed a complete mastery of a style that set an entirely new type throughout the Western world. Figures 1, 2, 3, 7, 8, 9, 10, and 13 show various steps in the transition that was taking place from the last part of the reign of Louis XIV, through the Regency, and into the beginning of the Louis XV period. The old austerity was gone forever. And with it the grand scale. All furnishings and interiors had become smaller; fabric patterns naturally followed suit. One cannot study these Louis XV patterns, charming as they are in their best expressions, without being conscious of something lost in fertility of imagination and power of draughtsmanship as adapted to the weavers' art. The basic design thought tends to frivolity and triviality even though the





FIG. 10. *Another typical eighteenth-century French design — light in scale, easy and graceful in its patterning and drawing. Note the careful balance in this as in Figure 9*

balances are increasingly subtle and alluring.

France was the fashion leader in decorative thought. In England, the Stuarts, during the period when the older type of French design was developing so rapidly into the characteristic idiom of Louis XIV, were having

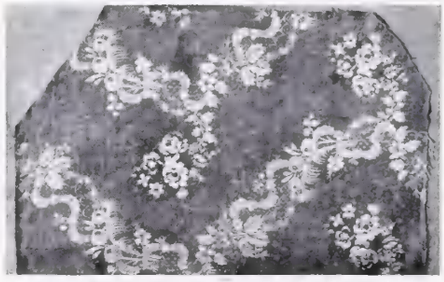


FIG. 11. *Late eighteenth-century French design showing the smallness of scale and the continued use of asymmetrical balance. An unusually lovely bit of design of the lighter sort*



FIG. 12. *A late eighteenth-century French design (above). A familiar form with the stripe. Note the nice relation of the size of the flower motifs to the other areas*

FIG. 13. *Louis XV design (left) of the smaller type with current use of ribbon and sprays. Note the lessened power in drawing as compared with the earlier designs*

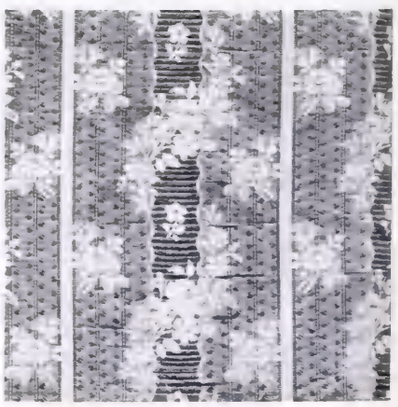
FIG. 14. *The meandering ribbons gradually straightened out with the late eighteenth-century classic influence in France. The fabric at the right shows fascinating valance and delightful use of straight lines with the free balance of the flowers*

their own brand of difficulties. The influence of the Italian Renaissance was maturing English thought, but the process was much slower than in France. Regardless of her efforts to confine trade in silks to her own shores, her nobles still bought largely from the Continent, — from both France and Italy, — and French thought, especially during the reign of Charles II, played a large share in the development of English decorative design. Of their own factories, we know little. Prints and old drawings indicate that, wherever the goods may have been manufactured, the designs were strongly influenced by both the Italians and the French. The older forms influenced by the Elizabethan embroideries also persisted, although somewhat lighter and easier in both drawing and patterning.

The growth of the East India Company during the latter part of the seventeenth and the early eighteenth century brought into England the same flood of interest in printed cottons and Eastern silks with their quaint Oriental design that was already affecting France. During the reign of Anne, 1702–1714, this furor was at its first height. As in France, there was a steady lessening in scale to accord with the similar tendency in houses and furniture.

During the period when the middle Georgian furniture forms were being evolved, and even through the Chippendale era in the middle and third quarter of the century, French influence was still strong in addition to the Italian tendencies fostered by the architects. The Eastern types of balance developed by the side of the more formal symmetries and all grew smaller and less imposing — less interesting in many respects from the standpoint of design.

With the return of the classic influence in the last part of the century, there was another right-about face. In addition to the natural flora of France, there returned the acanthus, the scroll, the laurel, the bay, and the other emblems of Greek-influenced Rome. The scale grew still lighter: the designs showed marked tendencies to frivolousness and triviality; the balances indicated little of the vigor of thought and design that characterizes the best of the preceding periods. Prettiness superseded strength. Daintiness took the place of vigor. Yet the prettiness is delightful for just (*Continued on page* 522)



Photographs by Drix Duryea



MODERN MURALS

Early American motifs Originally and Charmingly portrayed in the Modern Manner

BY

GEORGIANNA BROWN HARBESON



USING A FLAT COLOR *on a cream ground, the artist, with characteristic whimsey and quaint episode, has formed a fitting background for cherished and treasured pieces. No attempt has been made by the owner, Mrs. Caroline Drum, to confine the room to any one type or period; the old cherry cupboard with its clover-leaf shelves, the Queen Anne table, the Hitchcock chairs painted yellow, the Bristol vases, and the old Pennsylvania Dutch clock were all chosen for their individual appeal. The woodwork of the room is painted an unusual light blue-green mixed by Mrs. Harbeson*

Photographs by Paul J. Weber





A TINY GARDEN OF GREAT ARTISTRY

The Garden of Mrs. Charles L. Norton on Beacon Hill, Boston

THIS VERY SMALL GARDEN *exemplifies the fact that the lesser the space to be devoted to its purposes the greater the care that must be expended upon it. Such an area as this, which is only 10′ x 14′, situated as it is between brick walls, to be truly successful can be only formal. It must be regarded as an outdoor room in which every feature, indeed almost every leaf and flower, is placed as meticulously as in any room*

EXQUISITE COLOR *is the first impression the garden gives. The lattice and gate leading to the service area are painted a faded salmon which sets off beautifully the pots of blue ageratum on the shelf, the orange shades of lantana in front of the window and of wallflowers on the bridge, the heliotrope, and the yellow and mahogany-colored calceolaria. A Katsura-tree (in the curve of the stairs), a fig tree, a Crassula, and akebia and canary vines have been chosen with the idea that in a garden so small each plant must contribute something of individual interest*



AT FIRST *this garden was planned primarily to be seen from the second story dining-room window, but now it has been made accessible to this room by the iron bridge and curving stair which have been most ingeniously fitted into this small space*



An Apartment in the Twentieth-Century Manner

Photographs by Old Masters Studio, Inc.



In a Penthouse decorated by Gilbert Rohde

BY
HELEN SPRACKLING

SUPPLEMENTING *the harewood furniture are a few pieces of black lacquer like this chest, which has a black glass top and handles of chromium. The mirror above has brass, copper, and Monel metal frame and decorations*

THE COUCH, *it was specified, must not be too large and yet must be usable for sleeping. The illustration below shows it with the ends extended for this purpose. The low round table too plays a dual rôle, for when it revolves it discloses other objects than books*



WHAT could be more fitting than that a penthouse apartment should be decorated in the modern decorative manner! A direct result of new building laws, built of steel that rears itself overnight, fireproof, and equipped with every convenience, it comes into being without benefit of tradition and is what it is solely and alone through the exigencies of modern architectural design, engineering, and industrial science. Where, then, a more normal background for the structural ideas of the interior architect, a setting more indigenous to the conceptions of the contemporary decorative artist?

The penthouse has much the same peculiar features as has every other modern apartment of recent building, features that are rapidly becoming stereotyped in contemporary apartment-house design and are peculiar only as they differ from the traditional ideas and arrangement of the average home — the entrance hall and foyer without windows, the unbalanced arrangement of doors, small and narrow rooms with only one window, large rooms with bare ceilings unrelieved by cornice or moulding, and gaunt wall spaces unmodified by softening line of trim or extenuating shadow. It has one great and rare advantage, — rare to the urban dweller, — it is flooded with light; at night one may count the stars. If these features of the modern apartment are a challenge and a stimulus to the contemporary artist, it is also his premise that he take structural advantage and disadvantage alike, incorporate them in the fundamentals of his scheme, and relate them in design and rhythm to the life and personality of the occupant. In proportion as he interprets the principles of good modern design and his imagination clothes them with interest is he successful in coupling art with life itself.

This penthouse apartment on Sheridan Square in the Greenwich Village section of New York is quite typical of its kind, neither presenting any more difficulties than the average nor offering any particularly facile means to a decorative end. It is small, planned for a bachelor occupant (that term

Photograph by Worsinger



GRAY, *black, and red-orange are the colors used in the room, but all are heightened by the gleam of metal and glass, which are used freely*

THE FIRE SCREEN *of wrought iron, copper, and brass, mounted on a movable frame but with doors that open; the radio cabinet, which expresses something of the mechanical precision of this modern miracle; and the desk of harewood, chromium plate, and orange fabrikoid, are all newly adapted to function*

Photograph by Worsinger



being, in the modern sense, male or female), and consists, beside its entrance, of one large living-room, a small bedroom, a small but luxurious bathroom, three capacious closets, and an infinitesimal but amazingly complete kitchenette. It is very light; the walls have throughout been finished a soft gray with ivory-colored ceilings, thus preventing any disagreeable glare. The woodwork where it is used is ivory, matching the ceilings. Over fireproof floors of concrete has been laid black linoleum, soft in tone and waxed in appearance.

High above the busy hum of the little square below, the windows of the apartment look chiefly to the west and follow the lines of swiftly moving traffic down Seventh Avenue. The afternoon sun pours in through openings that form an ever-changing gallery of sky pictures as they frame the mauve colorings of the softening twilight, the lone aviator of the evening air mail as he crosses Manhattan, or the mobile-hued moods of the setting sun. In the evening the pageant of city lights spreads out below and strings of twinkling jewels glide up and down the Avenue. A step up both right and left of the living-room, and there are French doors leading on either side to wind-swept terraces and the seething, shifting panorama of the city. Gilbert Rohde, who decorated this apartment, in its execution bore three things in mind: its structure, its setting, and its occupant — a man of cosmopolitan taste and culture. It is inevitable then that this should be expressed in what is, on further analysis, excellent twentieth-century style.

Photograph by Old Masters Studio, Inc.





THE STEP-BACK BOOKCASE *of black lacquer casts an architectural shadow on the wall. On the right is the radio cabinet open, disclosing a phonograph as well and an enclosed light*

The approach to the apartment has an element of surprise. Borne aloft in the elevator to realms above, one most naturally expects to be transported to pleasant sunny regions and broad expanses of blue sky. That was our subconscious thought on the occasion of our first visit to the apartment. Instead we were released in the common foyer of the top floor of the building. Sonorous sounds from an excellent radio and an imposing array of bright red doors greeted us. One door, however, marked 'tower' seemed promising. As it opened to our ring we found ourselves on the threshold of a tiny hall and but a step or two from a stairway which curved and wound itself out of sight. On the right stood a cane and umbrella stand, modern in design and topped with a tubular lamp of frosted glass. Directly in front of us and at the foot of the stairs a fine mirror framed in a narrow band of copper created the illusion of distance.

THIS stairway is one of the interesting features of the apartment. Surrounded by stucco walls, it was originally a bare, fireproof flight of steps with granite treads, gray metal risers, and an uninteresting iron railing. Under Mr. Rohde's guiding hand the iron railing was transformed into a wall-like balustrade of stucco matching the tone and texture of the walls. Each stair riser was painted Chinese red, a fine color contrast to the warm natural hues of the plastered walls. One has only to mount a little way before coming on a level with the lower part of the lighting fixture. Dropped deep into the narrow stair well on rods of chromium-plated metal nine feet long are five large disks of frosted glass hung one above the other, about a foot apart. A cluster of small bulbs under all but the bottom plate are not concealed, but contribute to the design of this modern lantern which, when lighted, suffuses both upper and lower hall with a soft white light. At the top of the stairs a circular foyer presents several doorways and forms a nucleus around which cluster the other rooms of the apartment. On the right an arched opening frames the sunshine and color of an unusual and attractive living-room.

WHEN we step to the doorway we find a large capacious room with windows on three sides letting in an abundance of light. We realize at once that this very light permits the general color scheme of gray, black, and red-orange, which in a less glowing room might be cold in spite of the vivid hue. Complete, the room is an excellent example of the increasing tendency of modern interior art toward softer neutralized tones with the use of strong color as an emphasizing note to the refinement of the predominating hues. Here Mr. Rohde has depended upon shade and texture rather than form to create his interest. The light gray of the walls, the deeper silver tones of the furniture, interspersed and touched with black deepening into the basic solidity of the black floor, the modulated whole pierced with shafts of red-orange, the reflecting brilliance of black glass and the play of copper, brass, and aluminum present a truly modern idea.

As the picture resolves itself into detail it is the furniture which first commands attention. The tall radio cabinet, the desk, and the davenport are silvery gray which, though obviously of wood, has a metallic quality in its finish. Close investigation reveals that it is harewood, which in more literal terms is dyed sycamore or birch, with aluminum powder rubbed into it. Harewood, while beautiful when new, eventually turns yellow under the steady rays of light. It is interesting to note right here that it was originally used for making imitation antiques because of this very fact. Enough aluminum powder may be rubbed in to counteract this yellowing process, which will yet allow the grain to show through. Of the three pieces in this finish the radio cabinet stands forth in distinguished beauty. Utterly simple in form, but of well-proportioned line, it allows its decoration to proceed from the material itself — the grain of the wood, the small bullet hinges of chromium plate, three straight bands of black ebony. (This motif of triple lines is a favored one and appears again and again in Mr. Rohde's work — in the triple metal supports of table or desk, on the fire screen, or as a brief decoration on the solid base of a chair or settee.) The base is of ebony and the top a slab of heavy black glass. The black pottery pheasant with its graceful sweep of line has found a befitting perch. The doors of the cabinet open in the centre to reveal the combination radio and phonograph with the added convenience of a self-contained light.

If Mr. Rohde has a hobby, it is designing desks. The basis (*Continued on page* 528)

The American Victorian Resuscitation

BY MARTHA FISCHER

WE all know, by this time, that in the matter of decoration the Victorian style is lifting its head from the bog of obloquy to which it had been consigned these many years. Indeed we may agree that, even more, it appears to be reaching forth surprisingly strong hands to lift itself thence into the sunlight of popular favor. (And, parenthetically, by Victorian is here meant the American Empire, French Rococo, Jacobean, Classic affiliations, the Victorian-Gothic and Eastlake tradition, to the exclusion of the William Morris, Secession, or l'Art Nouveau, and Mission phases.)

The professional conversations of decorators have been for some time interspersed with allusions to the last boudoir they have 'done' in the Victorian style and with dwellings upon the 'delightful insouciance' of some of that style's evolvements. Antique dealers are universally pushing into places of prominence in their collections the settee with the triple Spanish-comb back, Currier and Ives prints, yea, — I speak but the truth, — even that last word in embellishment of the Victorian 'parlor,' the garden's floral offering, done in wax and protected from vulgar contact by the globe of glass. In the catalogue of a department store that has to its credit an excellent interior-decorating service, one finds depicted a duplicate of the wire stand from which grandmamma's calla-lily plants and fuchsia leaned chastely toward the sunshine admitted by the attenuations of the front bay window. The accompanying legend reads, 'Their hint of mid-Victorianism is truly refreshing.' In the leaflet from a well-known decorator who supplies garden furniture one further discovers pictured a replica of the cast-iron 'grape settee' that had its place in the Victorian garden as invariably as did the cast-iron deer and dog upon the Victorian lawn. Its caption, in turn, is, 'Victorian furniture, so long ignored, is again claiming the attention of antiquarians . . . and is lending an amusing note both to the modern and the old-fashioned garden.'

WHAT is chiefly behind this Victorian resuscitation is the fact that enough time has elapsed between early Victorian days and the present to put the creations of those early days into the class of antiques. There is, we hope, a second, and very healthy, reason, also to be laid to the passing of time. This is the fact that we have enough perspective on the Victorian in decoration to-day to allow us to perceive that its evolvements, like the human character, while they might be largely unfortunate, could not in Nature's plan be altogether so. May there not be further, more subtle influences? Has the return to the sentimental in women's clothes, with its certain influence on manners, — clothes styles have ever affected furniture styles too, — had its part? In the matter of a well-chosen Victorian interior there is, on the other hand, no doubt that there would be a decided piquancy in the ability to retire from the sometimes too stimulating realities of our present-day life to a shell of one's own that soothed with its banality.

For whatever reasons, it is a fact not to be ignored that a reconsideration of the Victorian in decoration is definitely at hand. And right here is where we must step with the utmost wariness. Fashion has ever been able to affect with at least a temporary sun blindness even the least blind of her followers. It is right and fit that we should take the best of the Victorian, as of any period, for our uses. However, although we have just acknowledged its sporadic exemption from offense against good taste, the Victorian period includes infinitely more of æsthetic badness than of excellence. No phase of it must ever be allowed to be revived in its entirety by any enlightened people, however much the leaders of fashion in such matters may insist.

FORTUNATELY there are at least three bulwarks against such a possibility. One is that perspective on the style aforementioned, which gives us the power to recognize the Victorian chaff in the same ratio that it causes us to be capable of winnowing out its wheat. Another is the fact that we of the present day, laymen and professionals, are more enlightened, æsthetically, than were our ancestors of the time when the period had its birth and 'genteel' flowering. A third is the fact that the lower ceilings and smaller rooms of the houses and apartments in which the economic conditions of the day cause most of us to dwell are physically unable to accommodate the monumental pieces which are the worst examples of Victorian furniture. Nevertheless, fortified though we be by these several bulwarks, let us entrench ourselves yet more strongly behind a refreshed knowledge of the period's high points, lest Fashion seduce us, though ever so mildly, into even its lesser pitfalls.

The Victorian in decoration that we are here considering comprised an individual interpretation of a number of classic styles. These were the Empire, the French Rococo, the Classic, the Jacobean, the Gothic, and the Jacobean and Elizabethan, as seen through the eyes of Mr. Charles Locke Eastlake. Perhaps a more accurate statement would be that the Victorian is, on the whole, a misinterpretation of these styles. Two marked characteristics of this style are a certain cloying sweetness and a sort of small-tradesman smugness. The Empire phase is the one to be considered most seriously as a whole. So close does this Victorian Empire come to so-called American Empire that it may be a temptation to classify many early Victorian pieces of furniture as American Empire. The carved ornament, on American Empire forms, predominantly of naturalistic flowers and fruits, the type of mouldings, and a penchant for a serpentine edge on table tops and the like are what classify a piece as early Victorian. Some of the earlier French Rococo pieces are permissible, as are some side chairs and tables that show a dim origin in the Sheraton and Hepplewhite forms. After 1870, when factory production became the established thing, nothing was produced that does not deserve our hearty condemnation. The offerings after this date were a misconception of a sublime style — namely the Gothic — brought to the popular attention by Mr. Ruskin's writings and a flagrant misinterpretation of Mr. Eastlake's dictums concerning the Jacobean and Elizabethan and the cult of honest workmanship. The golden-oak, brass-bed era triumphantly brought the degradation of the period to a close.

LET us marshal before the stern bar of our artistic judgment only a few of the offenders that have been instrumental in precipitating anathema on to the entire period of Victorian decoration.

First in the procession comes that universal plaster ceiling, with its highly ornate cornice and central rosette, which hung, like the icing of grayish sugar of some inspired baker's festal cake, above the Olympian brows of Tennyson, Thackeray, and Algernon Charles Swinburne. There follows close on its heels that naturalistic Victorian garden perpetrated in Axminster and 'body Brussels' carpeting, over whose 'roses and raptures' trod the prairie-size, elastic-sided boots of Abraham Lincoln and the small, highly shellacked ones of Benjamin Disraeli. Next in the queue we find the popular later Victorian wall treatment. This consists of papers of unpleasant color and undistinguished naturalistic floral or Victorian-Gothic design, divided, usually, into the classic arrangement of dado, field, and frieze. The dado, in outstanding examples, is crested by a 'stained or gilded wooden moulding,' as recommended by the usually misinterpreted, but in this case flagrantly erring, Mr. Eastlake.

IN close succession to these offenders are those panels of scrolled and fretted wood that filled the tops of the too high folding doors, and too high and narrow windows of those drawing-rooms in which Mrs. Potter Palmer and the 'Jersey Lily,' in their heyday, held their enraptured courts. The be-shelved and be-bracketed chimney pieces, the trim of grained wood, the (*Continued on page* 524)

Photographs by Obert





A Swiss Chalet in America

On the Estate of Mr. Charles S. Dennison
Santa Barbara, California

RUSSEL RAY,
ARCHITECT

BUILT AS A COMBINATION GARAGE AND GUEST HOUSE, *this building is occupied by the owner while the main house (in the same style) is being erected. From it is a magnificent panoramic view of the mountains that hem in the city on the north. The walls of the house are of pin-knot pine bleached to the tones of salt-water driftwood, with white trimmings. The gable is brilliantly decorated with painted yuccas, artichokes, and cacti. The railings show silhouettes of different trees*



A CORNER OF THE LIVING-ROOM, *used for dining, is shown on this page. On the preceding page is an end of the kitchen. This has palm trees carved on the china-cabinet doors, an ornamental trim, and a characteristic Swiss wood towel rack hung from the ceiling over the drainboard*





JOAN'S DOLL HOUSE

A Miniature House wrought to the last Detail with sympathetic Understanding by an Architect for his small Daughter

BY MAE A. CONKLIN

THE design and construction of a doll's house are quite as fascinating as those of a real house and present many problems that are not encountered in a house that is not 'make believe.' Perhaps the most important thing to be considered is the development of a child's mind in playing in one. Children, with that precious gift of theirs, which we have long since mislaid, of being able to project themselves beyond the confines of this prosaic world into a far lovelier one of their own imagination, come at last to regard this miniature dwelling, rather than the less intimate one of their parents, as their own home.

Everything in it has a reality for them far beyond anything that they will ever again encounter in real life. This tiny table — how often have they stood beside it and turned the pages of their favorite book! This window seat — how often they have climbed upon it and with noses flattened against the windowpane watched imaginary rain beating down in an imaginary garden just beyond. This frail winding stairway — how lightly they have run up its steps on a dozen secret errands of their own! Theirs is a sense of ownership, of possession and pride, and to this may (and should) be added the gift of beauty. In making a child's doll house a thing of loveliness, of symmetry and grace, we are awakening in the small owner of it a discriminating sense of beauty that will remain with her throughout life and make her the richer for it. In making this small house as perfect in its way as possible, we are making it, in the only way an adult can, an object not too unworthy of the devotion and love some child will so prodigally squander upon it.

Your little daughter may never achieve in real life a duplicate of this gracious home or the original examples of these fragile bits of furniture. But she will always carry with her a grateful and warm remembrance of sunny childhood hours spent moving about in the beautiful small rooms, rearranging delicate furnishings, hands busy among frail pieces of china. A memory like this does much to make the heart immune from later disappointments. It throws a sweet security about life that nothing can harm or destroy.

For the house herein illustrated a blend of Chinese, Spanish, and Italian design was drawn upon for inspiration. Infinite care was used to achieve the correct proportion of every small detail. Collecting the delicate and costly furnishings, planning the color schemes for the individual rooms, and solving such practical problems as concealing the electric wiring and fashioning a stair rail of wrought iron two and three-quarters inches high required a patience that could only be supplied by love of the object upon which it was spent.

Let us, for the moment, borrow the potent magic that permitted Alice in Wonderland to enter a doorway seven inches high, and explore for ourselves the rooms within this enchanting structure.

We find ourselves first on the threshold of the living-room. The fact that it is in reality sixteen by twenty-one inches, with a height of sixteen inches, is forgotten. We are only aware as we pause in instant delight in the doorway that it is a room of gracious dimensions, beautifully proportioned, exquisitely furnished, and with a warm hospitality about it that draws one irresistibly farther into the room. It is a room such as one might

ALTHOUGH *only 16" x 21" in size, this living-room is beautifully proportioned and exquisitely furnished. Hewn beams support the ceiling and the walls have a rough surface tinted a pearl-gray warmed with shell-pink*



OCCUPYING ONE SIDE *of the living-room is a perfect reproduction of a fireplace in the Davanzati Palace in Florence*



THE DINING TABLE *is set with silver, copperware, and lustre, and in one corner stands an authentic reproduction of an Early American cupboard*



A BRONZE BUDDHA *presides over the den, which represents the cabin of a Chinese junk with a color scheme of dull gold, black, and flaming red*

encounter in an Italian villa or in the luxurious apartment of a person with imagination and faultless taste. The walls are of a rough surface, tinted in oils. The basic color is a pearl-gray, warmed with a shell-pink. The entire side that faces us as we enter the room is covered with a jungle scene done in delicate oils. Silvery trees wind themselves in ingratiating manner across the length of the wall, while beneath their shade flaming flamingos, alligators, and frogs disport themselves. Taking up a generous portion of this wall is a beautiful leaded-glass window (five inches wide by seven inches high), made up of minute panes of softly tinted glass, diamond shaped and joined by diminutive strips of lead.

Striking as the treatment of this wall is, it is to the wall on our right that our eyes are irresistibly drawn. Occupying the major portion of this wall is an exact reproduction as to scale, detail, and color of a fireplace in the Davanzati Palace in Florence. The family coat of arms carved out in the sloping hood of the fireplace gives a sudden



THE KITCHEN *is a model of modernism with tiled floor, porcelain sink, gas range, and electric refrigerator*



GOLD *is the predominating note of this bedroom, though the walls are of lavender. This room, like many of the others, has indirect lighting*

sense of age and dignity to this miniature room that does not seem at all out of character in so beautiful a setting. A tiny light shining through particles of English ruby-colored glass gives a realistic effect of glowing embers upon the hearth. This effect is increased immeasurably when all other lights are extinguished. A sense of warmth, of peace and security, permeates the room at such a moment. As for those other essential accessories necessary to make a room not only beautiful but livable, we find every satisfying quality in the wise selection of furnishings. A Spanish red velvet overlaid with a small rug of warm earthy colors was chosen for the floor covering.

Several pieces of Chinese Chippendale furniture, finished in dull black, dovetailed and carved in the most exquisite manner, fit perfectly into their background. These were a fortunate find, purchased from a woman who had lately brought them from China. This furniture, scattered throughout the house, served as a constant inspiration in the plan and layout of each room. Among the pieces in the living-room are a finely carved arm-chair, drawn close to the fire, and a table upon which are laid in careless disarray a collection of magazines. On this table, too, is a small table lamp with painted parchment shade whose light throws a little golden pool of sunshine over the table. A tiny jade elephant stands at eternal attention near by, feeling, no doubt, in the warmth of the fireplace something reminiscent of his jungle home.

To the left, at the foot of the curved stairway leading to the gallery, stands an Italian polychrome trunk which adds its own bright splash of color to the room. Near it is a tiny toy tip table, carrying a small framed reproduction of 'The Age of Innocence.' This entire section of the house, living-room and gallery, is roofed over with a hewed antique beamed ceiling.

Passing now through the arched doorway on the left and down two steps, we enter the dining-room. The dark table is covered with a cloth of bright Chinese embroidery and is set with gleaming silver service, bright copperware, and lustre. The turkey (and one can almost catch the fragrance from its succulent self), the cheeses, and the fruit waiting to be served are enough to set one's appetite on edge. Against one wall is an authentic reproduction of an Early American cupboard. Built into the wall between two deeply recessed (*Continued on page* 516)



THE BATHROOM *is complete in every detail with a charming design of stars and leaping deer against its sea-green walls*

The House Beautiful COLOR GUIDE

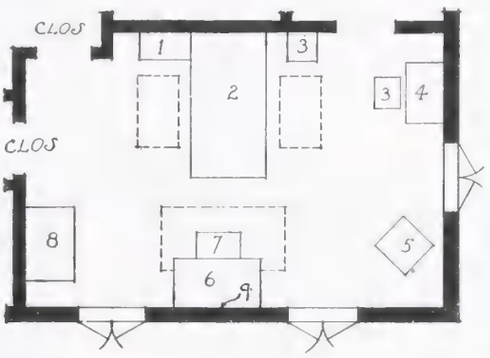
ROOMS DESIGNED BY ADELINE DE VOO, *Decorator*

Rendered in color by JOHN GOSS

III. *A Girl's Cottage Bedroom*

THE two bedrooms pictured this month correspond in size and expense to the two libraries featured last month. The furnishings for the larger room are selected from the wealth of beautiful materials that the market to-day affords with less regard to price than in the case of the smaller room. Those, however, who are attracted by the colors used in this larger bedroom and wish to repeat them in a less pretentious house must remember that although the room cannot be duplicated with other materials, yet there is such a large range of fabrics available to-day that it can be approximated at different price levels.

The perspective of the smaller bedroom is taken from such a point of view that practically the entire furnishings of the room are visible. It shows plainly how much charm and originality can be wrought in a small room when a discriminating color sense and wise selection of furnishings are brought into play. The room has a distinctive, refreshing character that appeals at once. It is dainty without being ultrafeminine, and orderly and well-equipped without being cold or devoid of charm. It suggests the modern girl, self-reliant, individual, and competent, with a well-organized life.



KEY TO PLAN

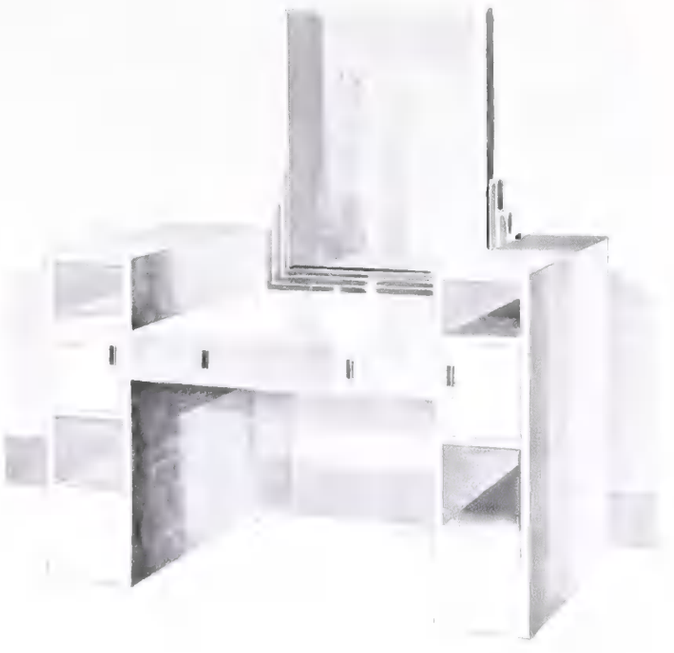
1. Night stand
2. Bed
3. Side chairs with seats of apricot fabrikoid
4. Desk
5. Armchair with cushions of green and apricot plaid
6. Dressing table
7. Stool for dressing table
8. Chest of drawers
9. Mirror for dressing table

Below are shown the chest of drawers (number 8 on plan) and the dressing table (number 6). These are both painted white with blue and green lines

The walls are covered with a paper of modern design in apricot, green, and blue on a white ground. The woodwork to match this paper is painted white and lined with blue and pale green. The baseboard is painted blue to carry up the blue of the floor, which is one of the striking and individual features of this room. A pristine character is further established by painting the furniture white with blue and green lines. This furniture of modern design is so eminently simple and practical that we feel sure it will be accepted even by those who have not subscribed in whole to the modern movement.

At the three casement windows are glass curtains of green voile and simple hangings falling straight to the sill, of horizontally striped cotton shading from apricot at the bottom to pale green at the top. This apricot tone is repeated in the fabrikoid covering of the side chairs and in the plaid cotton upholstery of the armchair. On the bed is a spread of a yellow-green silk corded with the same material in blue-green. These green, apricot, and blue notes are repeated in the rugs, in the lamps, and in the small objects placed about the room.







A GIRL'S COTTAGE BEDROOM

The refreshing quality of this room is obtained by the delightful color scheme of apricot, blue, and green, seen in the blue floor, green bedspread, and apricot seats of the side chairs. Apricot is found also in the striped cotton of the hangings and the plaid upholstery of the armchair. These colors are all repeated in the wallpaper, a swatch of which is shown below at the right. There is also reproduced the green and apricot plaid which covers the armchair.









THE MASTER'S BEDROOM IN A COUNTRY HOUSE

This bedroom in Biedermeier style has maple-color furniture with black bands, walls covered with an indistinct striped and figured paper in green-blue, black carpet, blue-green upholstery on the chairs and chaise longue. At the windows are glass curtains of peach voile and draped hangings of striped taffeta in shades of green-blue, peach, light and deep apricot. This latter tone is repeated in the silk bedspread which covers the two single beds.



IV. *The Master's Bedroom in a Country House*

THE ROOM DESCRIBED BELOW IS ILLUSTRATED IN FULL COLOR
ON THE PRECEDING PAGE

THIS room has furniture that suggests Biedermeier design, and the fireplace with pedestal grate, the draping of the overcurtains, and other minor features provide a setting for this of appropriate character. The walls of this room are covered from baseboard to picture moulding with a paper of definite stripes of different shades of green-blue with a figure of darker and more neutral tones of blue and of white. The floor is entirely covered with a black carpet.

At the windows, which are large casements, also suggesting a Continental house (although for practical reasons opening out instead of in), are glass curtains of fine voile of peach color. These are hung full and straight to the sill. The windows have slight reveals which contain the radiators, over which are shelves holding salmon-colored geraniums. Draped over the pole and caught back at the side are draperies of striped taffeta in the most delectable shades of ivory, green-blue, and apricot, with lines of yellow and violet. On the seats of the straight chairs and covering the chaise longue is a blue-green velvet which has slightly darker narrow stripes, giving it a beautiful texture. On the chaise longue are cushions of plain shades of apricot, and one of the striped material used for the hangings. This same striped taffeta also covers a chair in the corner at the right of the dressing table. On the two beds, which are placed close together in a manner common in Germany, is a single bedspread of the deep apricot taffeta found in the hangings and corded with a lighter shade. The furniture is all of light maple with black decorative bands except the table by the chaise longue, which is black.

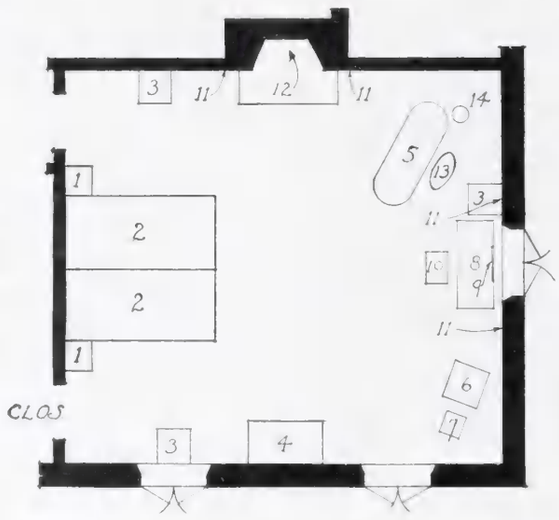
Over the black marble mantel and each side of the dressing table are light brackets of green and gilt with an eagle and star design chosen with great care for this particular room, with which they are entirely in harmony. A gilt mirror over the mantel, blue pottery lamps with white parchment shades lined with peach and with coppery orange bands, and framed silhouettes complete the room and help to determine its character.

Below are pictured the bedside stand (number 1 on the plan) and the armchair (number 6). These pieces, like the rest of the furniture used, are of light maple with dark bands

NOTE: *All the materials used in decorating this room are available in the shops. If you are interested in any of them we shall be glad to send you information about prices and sources. Address Readers' Service, House Beautiful, 8 Arlington Street, Boston, and send a self-addressed stamped envelope.*

KEY TO PLAN

1. Night stands
2. Single beds
3. Side chairs covered in blue-green velvet
4. Bureau
5. Chaise longue upholstered in blue-green velvet
6. Armchair upholstered in silk like hangings
7. Table
8. Dressing table
9. Mirror attached to dressing table
10. Stool for dressing table
11. Lighting fixtures of green and gilt
12. Mirror over mantel
13. Table
14. Floor lamp







Photographs by Richard Averill Smith



THE HALL *has an iron stair rail which curves gracefully to the second floor, and, being light and open, gives an impression of space. The floor is of brick without rugs*

SUTTON PLACE

The Development of a Residential Oasis on the East Side

BY ELISABETH MARBURY

HOW well I remember those visits paid by my grandfather, Vice Chancellor McCoun, to his old friend Thomas Hogg, a Scotch nurseryman who had his greenhouses at the foot of Fifty-Ninth Street and the East River — then known as Yorkville. Each spring he was in the habit of driving me up there to make the annual selection of plants for his country place in Oyster Bay, Long Island.

Thomas Hogg was a kindly man and, knowing that the work in hand could never be hurried, usually provided an occupation for me while he and his client talked. Now nothing delighted me so much as to fish from the rocks which then hung over the East River as they do at the present time. Therefore Hogg always had a little rod and some worms ready for me — and I can recall the joy I felt sitting over the water, my little fat legs dangling while I, feverish with excitement, would catch the small fish with which the river abounded.

To be precise, my place of vantage was the very spot where Mrs. Havemeyer's home now stands.

After my grandfather removed permanently to Long Island, the visits ceased, and until 1921 Sutton Place was only a memory. It was then that I rediscovered it; it was then that I revisited this scene of my childhood where I had been so happy in the still remembered days of the early sixties.

So many have credited me with being the pioneer in the present Sutton Place development that I am glad to have this opportunity of stating that I was not the first but the third to discover our present Paradise. My neighbors who actually first visualized the value of our locality were Dr. Foster Kennedy and Dr. Kenneth Taylor. I can only lay claim to being one of our group. It is quite true that I had from time to time driven over to the foot of East Fifty-Seventh Street and thought that if ever I did become a real-estate owner in New York City I knew of no spot where I should rather settle. It appealed to me much more than the already



THE LIBRARY *overlooking the river is bathed in sunlight. Lined with books, and with bright chintz at the windows, it is a gay and charming room*

constructed Riverside Drive, for I found an intimate simplicity and seclusion which seemed lacking in the more pretentious West Side section.

A real-estate developing company had, as I found in 1921, acquired our whole block with the intention of dividing it into seventeen lots — so this was the opportunity, of which I and many of my present friends and neighbors speedily availed ourselves. Mrs. W. K. Vanderbilt, Sr., purchased the corner on Fifty-Seventh Street where the original Sutton Manor stood, up to the late fifties. A print of this old mansion has appeared in *Valentine's Manual*.

Then Miss Anne Morgan became the owner of the next two parcels. Following her came the late Mr. Henry Cammam, Colonel Joseph Willard, Miss Laura Deleno, Mrs. Chauncey Olcott, the Misses Cammam, Dr. Edward Stillman, and Professor Joseph Chamberlain. Prior to our acquisition of the property this site had been under consideration by the Flower Hospital, which could have purchased the whole block for at least a tenth of its present taxed valuation.

There were two sizes of lots, some being deeper than others. Mine at Number 13 was one of the smaller lots, its size being sixteen by forty-five feet. On this my architect, Mott B. Schmidt, faced the problem of how to plan a house providing space and facilities beyond its dimensions. It is the concensus of opinion that he succeeded admirably with his problem. It was a clear case of getting much in little, and I must admit that my



small home gives an impression of space which is not expected when one first enters it.

Proportion is the keynote throughout. The ceilings are just the right height for the dimensions of the rooms. Small rooms with high ceilings suggest funnels; low ceilings, suffocation. There is a just measure, as the French say, in everything — above all in the planning of a house. Another important thing is to see to it that the furniture is of the proper size. So many people hold on to colossal heirlooms and crowd these into a small apartment or a tiny house. Such a procedure is destructive to harmony and beauty.



THE DRAWING-ROOM *at the right has panels of a very old paper in soft colors with stiles of pine and furniture beautifully scaled to the rather small size of the room*



THE DINING-ROOM *was planned to fit a Charles I paneled room brought from England. This woodwork has only been waxed and is a rich deep brown. The table and chairs are of the same period. At the Dutch doors which lead out to the terrace are hangings of blue and gold*

It is better to perform the surgical operation at once upon such sentimentality. Throw out the enormous beds, the long sofas, the high desks, the heavy tables, the Italian chairs, and the rest of these treasures provided they do not compose with the dimensions of your rooms. If you hold on to them, you will never have a really charming house.

Personally I was ruthless, with the result that my sixteen by forty-five feet seems double in size.

As the old buildings which stood on the premises had been used for very low-priced apartments, with one on each floor, the first thing was practically to destroy all except the walls, and to plan from within. In my little house I have six bedrooms, two baths, four toilets, drawing-room, library, dining-room, kitchen, and laundry — not to speak of a fairly capacious cellar and plenty of closet room.

The dining-room was planned to fit a Charles the First oak-paneled room which was brought to me from England as a gift from Lady Mendl (Elsie de Wolfe). It has practically never been touched, save to keep the woodwork in good condition by an annual waxing and rubbing. The old stone mantel is as it was — chipped here and there, but lovely in proportions. The windows leading out to my garden terrace have their original leaded-glass panes, the lower part divided and making what we call Dutch doors. The latter lower the height, which composes admirably with the general proportion of the room. As one comes through the hall, the old door reveals many holes in the wood and worn pieces of the panels through which the light pours. I am sure that many of my visitors wonder why I do not have a new door built. It is true that there are moments in winter when the drafts whistle merrily through the crevices.

From the front door to the rear window on

Mattie Edwards Hewitt



in size to the dimensions of the room. This is all-essential, as I have always pointed out and emphasized. The result is a perfect harmony which is most deceptive because there is no impression of this room being little — on the contrary. Even the books on the hanging shelves are small.

The open hall is lined with a collection of old colored drawings by many well-known artists of the seventeenth and eighteenth centuries. These Lady Mendl and I picked up some forty years ago when prices had not soared. The only additions which I have made in latter years have been by Bakst and Boutet de Monvel.

The hall is another tribute to the talent of my architect, because the iron stair rail has throughout a charming bend which produces the impression of space. Had the stairs mounted straight, the effect of narrowness would have robbed my hall of all sweep and curve and would have been commonplace after the fashion of most small houses.

And now I come to the library, which is my particular room. It is here I live, move, and have my being. In the morning this room is bathed in sunlight, for it is over the garden which suggests air and open space such as can rarely be found in this great overcrowded city. The woodwork of this room is dull in finish. It is lined with bookshelves, shelves which hold volumes which have been read and which will be read. No ornate bindings, just practical books to take down and live with.

Now there is probably no greater theme for skeptical satire than old family portraits, yet if one comes by these naturally one might as well accept them, whether the subjects were people to be proud of or not. After all, what do any of us (*Continued on page* 534)

the ground floor there is an uneven pavement of red polished brick — attractive in color and most easily kept clean. There are no rugs or carpets here of any kind. The furniture in the dining-room consists of a genuinely old refectory table with chairs of the same period. My cushions and window curtains are made of a Renaissance blue and gold material, closely woven.

One peculiarity of this room is that my table only holds eight, so that I am never tempted into crowding in more to the destruction of general conversation. My color scheme is blue and yellow, — flowers, linen, glassware, and china all in this note, — which seems to go admirably with the old dark oak setting.

The drawing-room reflects the taste of Lady Mendl. It is, in fact, her room whenever she is in America. Every bit of furniture, the pictures, books, and ornaments are of her selection. The walls are covered with a very old paper, soft in color, paneled between pine pilasters and old mirrors.

The lighting in this room is quite lovely, but the choice of the furniture really is a triumph, because each piece is proportionate

TERRACES *and a community garden that stretches down to the very river's edge give an open space that is unique for a city house*



THE FRONT OF THE HOUSE *has two unusual features, a bright red front door and bowed windows which allow space between them and the regular flat windows for plants*

Photographs by Erik Holmen



CLEAR COLOR *plays a most important rôle in all modern Swedish decoration. In this delightful bedroom designed by A. E. Hjorth, Architect, for the Nordiska Kompaniet, for a feminine occupant, the walls are pink, the rug a lovely creamy tan, while purple is the dominant tone in the hand-blocked linen used for the low dressing chair and curtains of the alcove bed. The large round mirror banded with nickel-plated brass has for a light a round globe which moves about the frame*

THIS DRAWING-ROOM *designed by Carl Bergsten, Architect, for the Nordiska Kompaniet has a two-toned wall — white where the light from the windows strikes the plain surface, blue where the natural shadows are deeper; a division of color carrying across the ceiling but broken on the opposite wall to avoid an appearance of bisection. The round corner is emphasized by the lines of the furniture whose ombré striped fabric of diagonal pattern is striking with the sweeping curves. The colors here shade from dark brownish terra cotta to the very light sycamore*

TWO ROOMS FROM THE SWEDISH EXPOSITION



Worsinger



THE EXTRA ROOM *appears here in its daytime guise of a rather charming small living-room with day bed, desk, and useful tables, all arranged for living purposes*

PHOTOGRAPHS BY COURTESY OF GIMBEL'S

THE EXTRA ROOM

A Room of twofold purpose that Solves the Guestroom Problem for the Apartment Dweller

BY DOROTHY STACEY BROWN

EVER since the world of cities gave up its large, many-roomed houses and moved into apartments, the entertainment of relatives and guests has been a problem. Many families have ceased to invite even their dearest friends to spend a night on account of sheer lack of a place to put them. Unexpected visitors have slept on chesterfields, and heads of families, rather than endure the thought of seeming inhospitable, have turned out of their rooms to sleep on the kitchen floor.

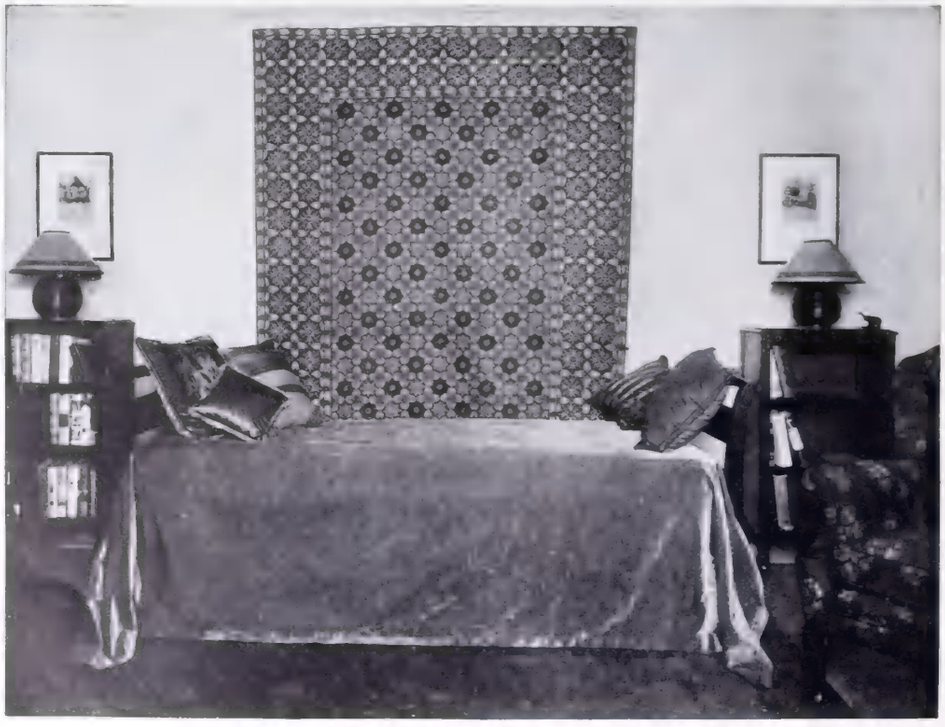
Yet, though we can no longer throw open our doors at holiday seasons to countless sisters and cousins and aunts, even a small city apartment may, if arranged for the purpose, accommodate one or two guests. When every additional room increases an already considerable rent, many of us do not feel able to set aside a guest chamber for only occasional use, but of late a solution has been found. This has been accomplished by means of what is known as the 'extra' room.

Of course such a room is not always an extra; many one-room apartments are furnished on the same principle, or the living-room may be arranged so that it is easily converted into a bedroom. But the real extra room has a separate existence, though it is usually in constant use, filling sometimes half a dozen rôles. It is a study to which the man of the house may retire for stiff reading or to solve a knotty problem — and what man does n't need such a place occasionally! It is a grateful retreat for writing letters, for sewing or making up housekeeping accounts; to the space for entertaining, often cramped in a small apartment, it is a welcome addition, and as spending the evening at home is becoming fashionable, noisy young people may enjoy their bridge in the extra room without disturbing their elders.

In spite of all this, when the time comes to turn it into a guestroom it is one in reality, not merely a living-room into which the visitor is crammed with difficulty and domestic upheaval to sleep uneasily on a couch not meant for the purpose.

It will be seen that if our room is to play

Barron Callen



NO ONE WOULD SUSPECT *this day bed in its apparently permanent setting of being anything else than a part of the furniture of a well-arranged living-room*

Wersinger



THE SAME ROOM *as the one on the left, but here transformed with the greatest ease into an inviting guestroom whose appointments give no hint of any other use*

these many parts successfully, the background requires considerable thought and the choice of furniture even more. The room may be small, but if it has a feeling of cheerful welcome, a skillful use of color, drawer space for the laying away of a few clothes, proper dressing-table and mirror arrangement, and, above all, a comfortable bed, the guest will feel as welcome and at home as if the room had been doing nothing else but wait for his arrival for a twelvemonth.

The illustrations demonstrate just how this room may be arranged. There is one great rule to remember: when the room welcomes the guest, it must seem to have no other purpose in life, but when it is a living-room, the bedroom must be completely banished. When this is kept in mind all the rest is simple.

The colors in the room are rather low in intensity, light and dark beige, green, a rather deep rose, and an occasional touch of blue. The walls are tinted a warm, almost sun-tan, beige and are given interest and character by the India print from which the color scheme was taken. The rug is in deep sand velours, bordering on a taupe, with a still darker border. In a smaller room the effect would be improved by running a carpet to the walls.

Both the glass curtains and overdraperies of the two windows are of deep beige theatrical gauze, an inexpensive fabric which gives the effect of weight requisite for a living-room but does not exclude more light and air than the voile or muslin of the conventional bedroom curtain. The overdraperies gain a note of gayety and color from an embroidered flower motif in rose and green. Two or three etchings or, if color is desired, a framed flower print are appropriate for the walls and aid greatly in a balanced grouping of the furnishings.

The most important piece of furniture is the day bed, a reproduction in walnut finish of a lovely old spool design. Set below the wall panel, it forms the centre of an interesting group, and during the day a dull green velvet cover and varicolored cushions bring it into harmony with the rest of the room. For night use it is swung round with the head centred against the panel, and sheets, blanket, and a delightful quilted comforter of Nile-green satin transform it into a comfortable and inviting bed. In both positions the use of the panel gives an excellent effect of balance and permanent arrangement.

The small occasional table also allows the stowing away of sewing necessities in generous, many-compartmented drawers; used as a bedside table it provides sufficient space for a lamp, a night set, and even a few books, which most tables made for bedside use do not. The larger table is copied from an eighteenth-century English one, and when open to its fullest extent it is firm, large enough for the comfortable spreading out of books and papers, and of a convenient size and height for a game of cards or even for the serving of tea. For its guestroom appearance half the top folds back upon itself, the fourth leg springs back into place, and the addition of a stand mirror and the correct accessories transform it into an (*Continued on page 530*)

Barron Callen



THE DAY BED *in the illustration at the left has here been transformed by little more than the touch of a finger into twin beds of excellent design and superlative comfort*

Photographs by Jerome C. Hatke



LIKE MANY OLD BOSTON HOUSES *this one has a curving stairway, but unlike its prototypes it is well lighted by a window gained by recessing the outer wall of this hall. The wallpaper has a gray design on a cream ground and the carpet is wine color*

A NEWCOMER ON BEACON HILL

The House of Mr. and Mrs. James W. Craig

BY MEDORA A. NUTTER

KILHAM, HOPKINS, AND GREELEY, ARCHITECTS



IN THE DINING-ROOM, *on the first floor, is a large window which looks out on a tiny garden. The mantel in this room is coppery pink, a color carried out by the hangings, flowers in the paper, and chair seats*



THE mere mention of Beacon Hill immediately conjures up a picture of brick houses with friendly doorways and tree-lined streets that climb the hill toward the Bulfinch State House whose gilded dome dominates the surrounding city of Boston. There is scarcely a new house on the whole of Beacon Hill, and even those which have been restored still manage to keep their original charm. Consequently the building of a new house in such a setting, provided the design is to embody fresh ideas rather than to be a mere repetition of the old, is a true test of architectural skill and good taste.

Such skill and understanding have been shown in a house which stands on the top of Pinckney Street, designed for Mr. and Mrs. James W. Craig, by Kilham, Hopkins, and Greeley, Architects. No old house was torn

THE LIVING-ROOM *is on the front of the house on the second floor. This part of the house is so turned as to make possible here a south window. The old black marble mantel in this room is very effective against yellow canvas-covered walls*

down to make room for this new building, as the space it now occupies was taken up by the rear extension and back yard of a house still standing on Mount Vernon Street, whose grounds reached through the block to Pinckney Street. The lot, with a frontage of seventeen and one-half feet, was slightly triangular in shape, and this fact greatly influenced the design of the house, accounting for many of its pleasant and unusual features.

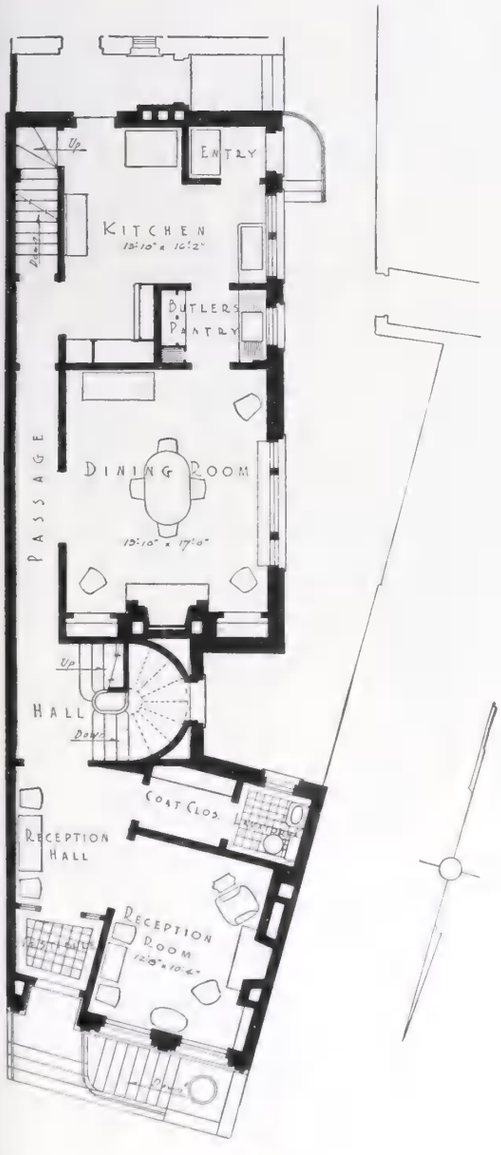
The exterior of the house is in the Boston tradition, though introducing a fresh note in its general treatment. The large studio windows, without precedent in older houses, might easily have ruined the whole effect if not designed with a rare sense of balance and proportion. The four white pilasters and cornice add dignity and character to the façade, and the chain balustrade bordering the slanting stone steps is an interesting feature. The parapet borders a roof which is used as an outdoor playroom and roof garden and which commands a splendid view across the city.

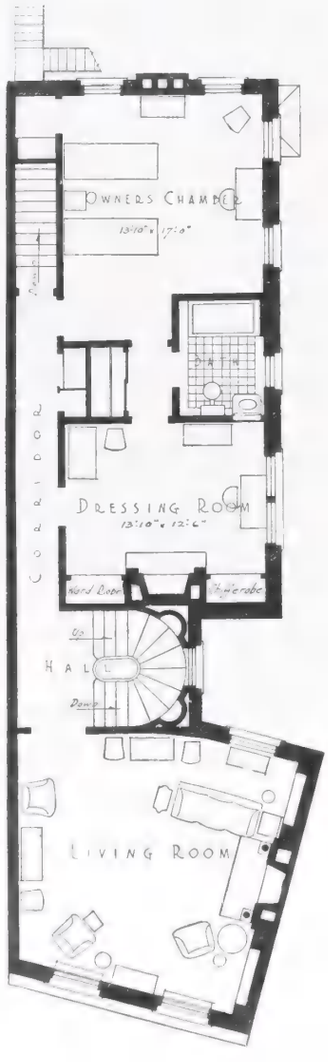
Entering the house, one passes through a tiled vestibule into the hall, on the right of which a wide door leads into the reception room. Opening from the hall behind this room are a large coat closet and lavatory. Passing by the stairway which curves upward from the centre of the hall, we reach the dining-room, whose wide group of windows look out on the little garden space occasioned by the triangular shape of the lot already referred to. The woodwork and background of the wallpaper in this room are a soft green and the mantel a coppery pink — a color carried out by the hangings, the flowers in the wallpaper, and the chair seats. The crystal of an old hanging light and an Italian mirror, flanked by crystal side lights, add a touch of brilliancy to the soft colors of the room. A well-arranged butler's pantry and kitchen complete the first floor plan, and in the well-lighted basement are a heater-room, storeroom, fruitroom, and laundry.

Curving stairways have a peculiar fascination for most people, and the one which winds up from the centre of the hall in the Craig house has a very special grace and charm. This is partly due to the fact that instead of being dark and dismal, like the usual city-house stairway, a western window halfway up the stairs gives light and sunshine that immediately suggest a country rather than a city house. By referring to the plan one can see how ingeniously this effect has been achieved, giving a sense of space that would be quite lacking if the house had been planned to occupy the entire lot. The carpet of the hall and stairs is a light wine color, and the wallpaper shows a very charming design in gray on a creamy background.



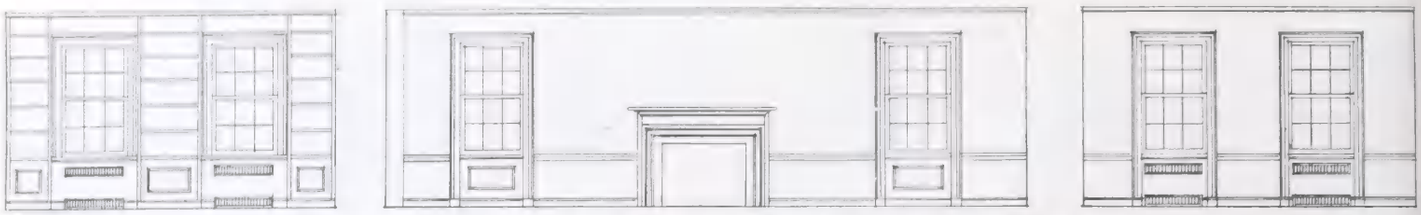
THE FAÇADE *of the house shows a slight but interesting departure from its traditional neighbors. The first and second floor plans are shown at the left. On the third floor is a studio, as the large window group proclaims*





A well-proportioned living-room occupies the front of the second floor, and here is another instance of the skill with which the house has been planned, since this northern room is so arranged that it has also a sunny window facing south, again suggesting a country house rather than one in a city block. The mantelpiece in this room was taken from an old house in Boston, a stunning piece of black marble veined with yellow and very effective against the yellow canvas-covered walls. Flanking it are two gracefully arched bookcases with useful cupboards below.

The rear of this floor is given over to the owners' bedroom, dressing-room, and bath, with their conveniently arranged closets and wardrobes. A tan paper with diamond design is used on the walls, and the woodwork is painted a blue-green — a color repeated in the binding of the chintz hangings. Maple furniture and hooked rugs furnish these two cheerful rooms, both (*Continued on page* 520)



ELEVATIONS OF LIVING-ROOM *showing bookshelves, fireplace, and concealed radiators*

SPECIFICATIONS FOR OUR NEW HOUSE

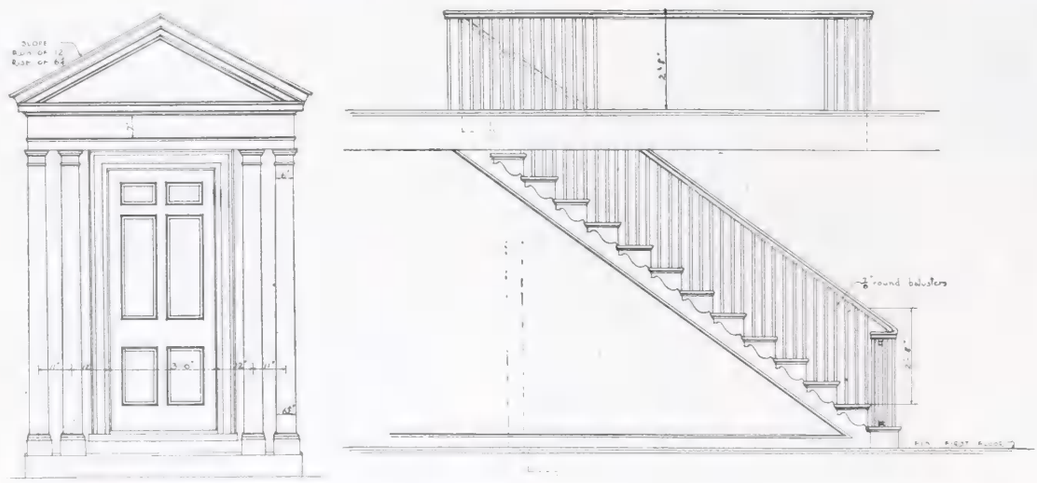
[For full description of the house and information as to cost of plans and working drawings address the HOME BUILDERS SERVICE BUREAU, 8 *Arlington St.*, BOSTON.]



IN the September *House Beautiful* a perspective sketch and floor plans were shown of a house designed by our Home Builders' Service Bureau, to be erected in Hartford, Connecticut. In the October issue a plot and planting plan for this house was given, and now below we list in some detail the general specifications for it. There is still an element of mystery with regard to specifications in the minds of some people, who look upon them as incomprehensible or superfluous documents needlessly involved or purposely abstruse. As a matter of fact a house built without carefully worked out specifications may be as incomplete as a great painting without its color. They supplement the working drawings of the house and give essential information that cannot be included on the plans. To follow them is to be assured of having the house as the architect conceived it. To leave these details to the interpretation of a builder is too often to get instead a parody of his conception. To say this is not to underestimate any builder's ability, but it is the province of the builder to work *with* the architect, not in place of him.

Specifications give the key to the quality of the house. In this case we have visualized a house of certain cost and character and we are outlining these specifications in order to complete the picture of it as expressed in the sketch and plans. In addition to supplying these specifications, superintendence on the part of the architect is also highly desirable both because unnumerable questions occur that can be answered only by him and because there are certain decisions, such as choice of color of brickwork, selection of tile, color of woodwork, and so on, that can best be determined at the job. We have therefore in the specifications reserved the right of final decision on all colors and finishes.

This house (we show a small sketch above for the benefit of those who may have missed the two previous issues) can be built both more cheaply and more expensively than we have specified. Our aim has been to follow a moderate course between the two extremes.



SKETCHES *showing entrance detail, stair, and tiled recess for the gas range*

Foundations with footings of poured concrete, damp-proofed with a waterproofing paste. The insurance of this waterproofing against a damp cellar seems to us worth the slight extra cost. The extent to which it is necessary depends upon soil conditions. In very dry situations, it can be omitted without danger, with a resulting saving in cost. Under more adverse conditions even greater precautions may be necessary — an applied waterproofing to the outside of the foundation walls in addition to this paste, or drain tile at the base of the wall, or both.

Framework of the best-grade local framing timber, well seasoned and put together in a workmanlike manner, properly fitted and spiked together, braced and trussed over openings with timber sizes chosen for stiffness as well as strength. This is the skeleton on which the success or failure of the house may hang, and economies should not be attempted here.

End walls of 4″ brick veneer securely tied to the wooden frame. We have specified hard-burned common brick painted to match the house. This change in materials with the resulting change in texture gives the desired architectural effect. Should a more pronounced change of color as well be wanted, unpainted brick can be used. In some districts hard-burned common brick may be nice enough in color and texture to be used, but in most cases a face brick is necessary. Our own preference is for a Harvard, handmade, water-struck brick with a light range of colors, the cost of which runs about the same as hard-burned common brick, painted, but has the added advantage of no further upkeep. As in all brickwork, the choice of bonding, joints, and (*Continued on page* 530)



The HOUSE CONFIDENTIAL

BY

FRANCES LESTER WARNER

ILLUSTRATED BY BEATRICE STEVENS

XII

The Stage and String

'I DO wish,' said I, as we were getting ready to go over to the November meeting of the Stage and String Club at the House Confidential, 'that I could be as self-possessed as Lucinda is, in a crowd. Just think how easily she talks to everybody, and how naturally as a hostess she presides. I enjoy individuals, but Lucinda never neglects the roomful as a whole. See what I mean?'

'Yes,' agreed Phineas cautiously, 'Lucinda probably *does* sit more comfortably than you do in a candlestick.'

'Just what,' said I with interest, putting on my wrap, 'do you mean by sitting in a candlestick?'

'Well,' tried Phineas again, 'Lucinda sits and casts her glow in all directions. You're more like a match; you have to be especially struck before you burst into flame.'

Lucinda is my absolute ideal at a party; and to-night I beguiled the journey over there by pondering this analysis of our types. Surely Lucinda was the perfect hostess for the House Confidential, and we were relieved to know that she and Gregory had decided not to sell it, in spite of an attractive offer they had had.

It seemed that Judge Spofford, one of the oldest charter members of the famous Stage and String Club (an organization founded years ago by some players of stringed instruments and lovers of amateur plays), had heard of the children's theatre we had built in the House Confidential, and of the beautiful pipe organ, and had asked to see the house. On the spot, he had offered Gregory more than he had paid for the property. His purpose in wanting to buy it, in partnership with two other charter members, was to endow it as a permanent clubhouse for the Stage and String.

Probably the most searching test of one's durable satisfaction in a house is the sort of emotion that assails one when offered a tempting price. Gregory and Lucinda knew that they would probably never have a better chance to sell. And yet, how could they, when the house had already become a structural part of their very individual family life? Thanks to his convenient basement laboratory and to his quiet study, Gregory had gone ahead by leaps and bounds in his scientific work; and, thanks to the garden and the fireplace and the organ loft, he had not neglected the humanities and the arts. Hewlett's business was in full swing in his own toolroom, and in his sand-pile kingdom, and in his little theatre, now thoroughly adopted by the children of the neighborhood. And Lucinda adored her special sunroom for the baby, and her deep windows of flowering plants. Gregory and Lucinda were glad that they had already invited the Club to the house for the November meeting, but they decided not to sell.

And now, on the night appointed, all the Strings and all the Stage Hands were assembling at the house. According to a long-established tradition of the Club, any stage talent not actively employed in the particular play of the evening must dress in some sort of character part, borrowing a costume if necessary from the greenroom collection of the Club. Gregory and Phineas, because of their resemblance to each other, were the Two Dromios to-night. I was only Chairman of Refreshment Committee and an obscure



'We've hidden the crocodile out under the kitchen table,' whispered Madge

second violin in the orchestra; and the Strings were not required to masquerade. But Lucinda was lovely in a mediæval costume that she had worn in what the Club always referred to as their 'Tapestry Play.'

Madge Weatherbee, heroine of to-night's performance, whispered to us that her husband, at the end of the evening's programme, was going to come in as Peter Pan's Crocodile, ticking like a clock. Some of the members had complained last time that the meeting was too long; they said that the people employed to stay with their children had met them with black looks. The programme committee had argued that it was not the programme proper that was at fault — people had stayed to talk. There was some disagreement as to just what hour the programme did exceed. And so, to-night, at the end of the actual programme, Peter Pan's Crocodile would enter, ticking, as a gentle hint, and strike the hour.

'We've hidden the stuffed crocodile's costume out under the kitchen table,' whis-



The Caterer's driver, his eyes completely circular as he stared at the crocodile

pered Madge. 'And don't anybody be alarmed if it comes sliding out. It's mounted on one of these little rolling platforms that they use in a garage when they have to work under cars. I believe the garage men call them "creepers." The crocodile will be all right under the table if you don't hit him with your toe, but he moves at the least touch.'

We promised to remember, and I stepped out to the kitchen to be sure that Mandy knew the crocodile was there.

The play of the evening went swimmingly, with the possible exception that the father of the hero had unexpectedly been detained at the hospital with a broken ankle, and Judge Spofford, with eyeglasses perched on his eagle nose, had to read his lines. But in amateur dramatics it is a streak of rare good luck if only one of the principal actors has to be absent on the evening of the play. From my position near a window, just at the climax of the last act, I saw a shadowy bulk turn in at the drive and proceed to the back of the house. I knew it was the caterer's truck with the ices, but I supposed that Mandy was in the kitchen to let the caterer's driver in. I pricked up my ears until I heard the back door open; presently I heard the echo of a reverberating thud, and an astonished shout.

'Oh, my gracious!' thought I in a flash of memory. I started for the kitchen, and met Mandy rushing from upstairs, where she had been to see that the children were all right.

'The corkindile!' (*Continued on page* 538)

Chats on Antiques

by Nancy Cooper

'MAN'S ACCIDENTS ARE GOD'S PURPOSES'
(Inscribed by Mrs. Nathaniel Hawthorne with her diamond on a windowpane of the Old Manse, April 1843)

IT is not often that those of us who write about antiques are given the opportunity to show and describe for the first time a piece which is not only beautiful in itself, but which is impeccably pedigreed, and which has in addition elements of style that make it practically unique. Such a piece, an antique par excellence if ever there was one, is the block-front highboy pictured here. It is the only piece of its kind known. It is entirely original, even to the finials and brasses. It has stood in the same spot in the historic Old Manse at Concord, Massachusetts, since it was made, probably to be the dower chest of the bride for whom the house was built.

It can thus be dated almost with certainty. The Manse was built in 1769 by the Reverend William Emerson, father of Ralph Waldo Emerson, who married in 1766 and came there with his bride three years afterward. Although some of the furniture in the house is of earlier date, inherited no doubt by the young couple from a previous generation, it is believed that the highboy came with them as part of the original furnishings. The date accords perfectly with the stylistic date of the piece.

Until this example came to the attention of collectors a short time ago, the block-front highboy was considered practically nonexistent. The style, which seems to have originated in New England and appears oftenest on chests-on-chests, low chests of drawers, slant-topped writing desks, and cabinet-topped scrutoires, did not come into general favor until after the highboy and its attendant lowboy had gone out of fashion, and (probably) been dubbed with the derisive nicknames which they still bear.

The Manse highboy is the only one known to be original throughout. It is of cherry, of the scroll-pediment type, with flame finials and rather straight cabriole legs with Dutch feet. The proportions are individual and interesting. The top is slightly narrower at the ends, possibly through inaccuracy on the part of the maker, possibly as a result of subsequent shrinkage. This, in conjunction with the slight bulge of the blocking and the straightened curve of the legs, forms a sort of entasis which contributes much to the individuality of the piece. The columnar effect is further heightened by the unusually slight inset of the upper part upon the lower, and by the parallel vertical lines of the blocking.



Fig. 1. Block-front highboy from the historic Old Manse at Concord, Massachusetts. The only one known to be original throughout

This is of the type least often met with, in which the concave part is flush with the front instead of being depressed behind it, and in which the horizontal line of the blocking is a continuous curve. An individual variation is the squaring of the corners of the convex blocks where they return on the upper and lower drawers. The more usual type of blocking, having a flat surface and with the concave portions depressed behind the surface of the front, may be compared in Figure 2.

The drawer fronts are cut from a single piece of wood. The drawers are flush and are surrounded by a beading run on the frame. A vertical beading run on the edge of the upper part, and produced in a straight line upon the lower, defines the vertical line of the drawer ends. On the flat surface above the upper drawer is a well-carved 'rising sun.' Below this is a small brass plate which, it has been suggested, may have been intended for a name plate. I have seen this feature only once before, on a highboy in the immediate neighborhood of this one. Its appearance there and, as far as I have been able to learn, nowhere else gives rise to the suggestion that both pieces may have been made by the same hand. Interestingly enough, the unusual little triangular pieces above the centre drop and beneath the centre acroterium are a second feature common to both, and to a chest-on-chest of similar workmanship in the vicinity.

Another unusual feature of the Manse highboy is the single centre drop. I have seen this on one or two lowboys, but not before on a highboy. It is, of course, analogous to the fifth leg of the rare five-legged highboy of an earlier period. The skirt is a variation of the usual arch formed by two sections of an arch connected by a straight line. Instead of occurring twice across the front, this motive here occurs four times, forming a sort of shallow scallop. The shallow lower drawer is another departure from the ordinary.

In general the piece shows the Dutch influence characteristic of many of the block-front pieces of Northern New England and

particularly of Connecticut. Obviously the cabinetwork is less that of a skilled cabinetmaker than that of a high-class country workman, who has used his native ingenuity in developing a style with which he was not wholly familiar, and in the intricacies of which he has not been trained. It is the variations introduced into conventional styles by just such workmen



which give early American furniture much of its native charm.

In interesting contrast is the almost classic perfection in style and workmanship of the little bureau, Figure 2, also undoubtedly part of the original furnishings of the same house. Here we have the block-front of Northern New England, as distinguished from the heavier Newport type, at its finest. Bureaus in this style are comparatively common throughout Massachusetts. They are always small, and are usually well made and proportioned. But I have seldom seen an example of such excellent workmanship as this. There is no record of who the maker may have been. But it is known that there was living in Concord at the time of William Emerson's wedding at least one cabinetmaker, Joseph Hosmer of Revolutionary fame, who was capable of turning out work of this quality. (See *House Beautiful* for December 1929.) In view of the friendship which seems always to have existed between the members of these two families, it is not unreasonable to suppose that Hosmer may have had a hand in providing some at least of the first furniture for the Manse.

Two other pieces which must have come to the Manse with the first owners are the charming little mirror sconces, Figures 3 and 4. Such pieces are as rare nowadays as they are beautiful. These measure 20 x 38 inches and 21 x 45 inches respectively, and each has at one time been fitted with brackets for candles. Figure 3 is in simple Queen Anne style with scroll-cut cresting having a carved and gilded cartouche. The carving of the shell is unusually deep and fine. Figure 4 is in a somewhat later and more elaborate style. The cutwork on the cresting and about the frame has here begun to take on added significance and to show certain characteristics of the Chippendale style. A carved and gilded cartouche is set into a circle pierced in the cresting.

Fig. 2. Small mahogany chest of drawers, also from the Manse. A rarely beautiful example of the Massachusetts block-front style



Fig. 3. Mirror sconce in Queen Anne style. The centre shell is an unusually fine piece of carving

All these pieces (and I wish that space permitted me to show others of equal beauty and interest) have been in the Manse since they were placed there by their first owners, and will, it is to be hoped, remain there undisturbed for many generations to come. The house is still in the hands of the descendants of the family who built



Fig. 4. Mirror sconce in late Queen Anne style. The four pieces illustrated are believed to have been part of the original furnishings of the Manse

it, whose chief concern for many years has been to preserve unspoiled within it the marks of each successive generation. It is to-day such a storehouse of the records of the lives and customs of our forebears as we in America are rarely blessed with, and could ill afford to spare.

A Salt-Glaze Plate of Colonial Tradition

A CHARMING bit of salt glaze which has recently been added to a small but choice collection with which I am familiar is illustrated in Figure 5. The piece is small, measuring only 5½ inches across, and is in a form with raised and scalloped edges common in silverware of the time. It can be traced directly to the founder of a well-known Massachusetts family, whose son died in 1832, aged ninety-one years. Thus the patient little lady underneath the apple tree must have waited, with apron spread to receive the apple which never falls, for well-nigh two hundred years. How her swain manages to remain poised on a ladder propped against the blue, with one foot raised jauntily behind, is a matter which probably only the enameler of that far-away time understood. Whatever his shortcomings as a draftsman, he must have been a good enameler and true, for his gay greens and brickish reds have lost no whit of their first freshness in all these years.

These colors and the design of the scalloped edge serve to date the piece pretty definitely at the period between 1740 and 1760, when the scratched ware of Staffordshire was giving way to decoration in enamel colors. It was about this time that English potters began to admit the brittleness and general unsatisfactoriness of salt glaze as a ware for table use, and to experiment along the lines which led to the famous creamware of Wedgwood.

Salt glaze is extremely rare in this country. Evidently the early Colonists found the delftware from Holland both cheaper and more satisfactory for general use. However that may be, the collector nowadays who acquires a piece of authentic Colonial tradition considers himself an extremely fortunate person.



Fig 5. A salt-glaze plate of authentic Colonial tradition. Circa 1740–60

Photographs by Ian W. Pritchett



THE ORIGINAL PART *of this house, lying to the left of the front door, was built in 1716 and the second half was added in 1797. The whole was restored in 1926 by the present owners*

AN EIGHTEENTH-CENTURY HOMESTEAD

The Estate of Mr. and Mrs. James Bush-Brown at Ambler, Pennsylvania



AT THE BACK *of the old henhouse, used by the owner as a drafting room, is the rose garden*



LOOKING TOWARD THE OLD BARN *from the house. The little building to the right is the old henhouse, and the wellhead, although recently built, covers the original well*



UNDER THE OVERHANGING BARN, *where once the cattle found shelter from the weather, is now a cool and shady place to sit and read or have tea. The little pool in the centre, with its graceful bronze figure, gives a focus to the whole garden which, in spite of having been started only a year ago, already seems a part of its mellow background*



THE END WALL *of the old barnyard is pierced by windows which look out across green meadows to spreading trees*



A LOW RED SANDSTONE WALL *stands at the back of the garden, the stones mellow and worn and mossy. Beyond it lie orchards*

15 SHRUBS *for* MASS PLANTING

IN planting the border we are striving principally for mass effects, and when shrubs are massed we need consider but little the individual plants, thinking mainly in terms of the total results. Shrubs of very distinct character should not be wasted in this way, but should be reserved rather for specimen planting. For massing we may well choose shrubs of easy culture, low cost, and ready growth, using them in great quantity as solid walls of vegetation or flowers. These serve mostly as backgrounds and should be more than breast high, although a few lower ones may be used for facing down. Important characteristics to be considered in selecting plants for this purpose are texture, resulting from the size and arrangement of foliage, and the color and the season of the flowers.

While any of the common and less showy shrubs will qualify for mass effects, the result will be more distinctive if those are selected which have some special character that can be intensified by their use in quantity. This character is less often contributed by flowers than by the size or color of the foliage, density of twig, or compactness of growth, a characteristic made doubly effective by multiplication.

IN THE *Middle Atlantic States*
by LOUISE BUSH-BROWN

Calycanthus floridus
[*Common Sweetsbrub. 7′–8′*]
This is particularly beloved because of its association with old-time gardens and the delightful and pungent fragrance of its flowers. It is rather coarse and open in its habit of growth and is therefore better adapted to mass planting than for specimen purposes. The flowers which come in June are a dull reddish-brown in color and when crushed give off a very spicy fragrance. The branches also exude a strange, almost camphor-like odor.

Colutea arborescens
[*Common Bladder-senna. 10′–12′*]
Excellent as a background for lower plantings. The young branches are slightly hairy and the compound leaves are a soft, deep green. Clusters of yellow, pea-shaped flowers are borne intermittently throughout the summer and the fruit is very ornamental, being an inflated, bladder-like pod two to three inches long. Both fruit and flowers are often found on the shrub at the same time.

Deutzia scabra
[*Fuzzy Deutzia. Up to 10′*]
One of the tall-growing members of this family, and well adapted to mass planting. Branches gracefully arched and foliage of rough texture, a dull, soft green in color. The flowers are borne in great profusion during the month of May. There are both single and double varieties, some pure white in color and others tinted with rose and purple. A strikingly handsome shrub, giving a most pleasing effect when in full flower.

Kalmia latifolia
[*Mountain-laurel. Up to 8′*]
One of the most beautiful of our native evergreens, very valuable for mass planting and also well adapted for foundation planting. It has a decided preference for an acid and rather sandy soil. The handsome foliage is a dark, glossy green, and the lovely flower clusters which open in late May and June vary in color from rose to pure white.

Lonicera morrowi
[*Morrow Honeysuckle. 7′–8′*]
One of the loveliest of our bush honeysuckles, of wide, spreading growth with crooked, angular branches, soft, gray-green foliage, and myriad cream-white flowers, which appear in May, followed by brilliant red berries. As the fruits are greatly relished by the birds, it is a particularly desirable shrub for planting in a bird sanctuary.

Lonicera tatarica
[*Tatarian Honeysuckle. 8′–10′*]
More graceful than *L. morrowi*, and
(*Continued on page* 540)

IN THE *Northeastern States*
by STEPHEN F. HAMBLIN

Cornus mas
[*Cornelian-cherry. 15′ and over*]
One of the first shrubs to bloom in the spring, and only in quantity can the little yellow flowers in tiny paired clusters be made noticeable. It takes several large plants of this to equal one forsythia, but all summer the rounded, shining leaves, on erect, stout twigs, give a foliage mass that is quite like that of true evergreens. Often there are red cherries in summer.

Hippophae rhamnoides
[*Common Sea-buckthorn. Up to 20′*]
A silvery willow with stiffer and spiny twigs, the best of the silvery-leaved shrubs. It is often tree-like, but rarely exceeds twenty feet and may be kept to any lower height. The narrow, dark green leaves are silver-white below, like its cousins elaeagnus and Shepherdia, but the twigs are spiny and the berries on the female plant are orange. While it prefers a moist soil, this may be alkaline sand or seashore. It has no pests of any kind.

Hydrangea cinerea
[*Ashy Hydrangea. 3′–4′*]
This variety has the most refined appearance of this group. Good for low backgrounds or as edging where a rather heavy, formal foliage is desired. Leaves are gray on under side, and the small, flat clusters of white flowers in July are like those of elder. In the 'double' form (var. sterilis) the heads are not heavy and really stand erect.

Leucothoe catesbaei
[*Drooping Leucothoe. 3′–6′*]
Best used for its arching sprays of dark evergreen leaves, reddish in winter. The little white flowers in drooping strings in May are inferior to Pieris. Though native to our Southern mountains, it is hardy here, and, though preferring shade and moisture, will stand all the abuse permitted by any heath.

Lonicera tatarica
[*Tatarian Honeysuckle. 7′–10′*]
Bulky bushes, as wide as high, requiring plenty of room but no care.
See also reference made to this shrub in column 1.

Rhododendron maximum
[*Rosebay Rhododendron. 10′ and more*]
The best large shrub with broad evergreen leaves for mass effect. It transplants readily, grows rapidly, and for thickets and backgrounds is very desirable. Flowers are less striking than the catawba rhododendron, but the latter is slow-growing and not available even at high price.
(*Continued on page* 540)

IN THE *Middle Western States*
by WALTER D. POPHAM

Cornus alternifolia
[*Pagoda Dogwood. To 20′*]
A striking plant native over much of the Middle West, with handsome lustrous leaves and an unusually attractive shape with stratified branching. The creamy-white flowers in early June are not especially interesting, but its unusual habit of growth makes it very valuable. Will do well in shade.

Cornus mas
See column 2.

Elaeagnus angustifolia
[*Russian-olive. Up to 20′*]
An attractive silvery-foliaged plant of value to add interest and variety. It is a strong grower and needs to be frequently cut back. It bears great quantities of small, inconspicuous, but very sweet-scented yellow flowers in early June.

Forsythia intermedia spectabilis
[*Showy Border Forsythia. 8′–10′*]
The finest of the forsythias, forming a neat, well-branched shrub with handsome dark glossy green foliage and very profuse yellow flowers in late March and early April. Does well on most soils and will stand some shade.

Hamamelis virginica
[*Common Witch-hazel. 6′–8′*]
A sturdy shrub, native over much of the Middle West. The heavy, dark green foliage is very attractive, and the plant has an interesting habit of growth. The queer fringe-like yellow flowers are borne in November, and it is usually the last shrub of the season to flower.

Ligustrum ibota regelianum
[*Regel Privet. 6′–10′*]
One of the finest of all shrubs for massing, whose handsome dark green foliage and generally attractive shape and texture make it extremely useful. It will stand some shade and does well on most soils. The creamy-white flowers in June are rather inconspicuous, but the blue berries in fall and winter are especially attractive.

Lonicera morrowi
See column 1.

Lonicera tatarica grandiflora
[*Pink Tatarian Honeysuckle. 12′–15′*]
A tall, strong-growing shrub of attractive habit, with handsome blue-green foliage and abundant deep pink flowers in late May and early June, followed by attractive bright red berries. One of the best tall shrubs for screens and the background of shrubbery plantations.

Philadelphus coronarius
[*Sweet Mockorange. 12′–15′*]
A tall shrub with upright stems and
(*Continued on page* 542)

IN *California*
by HELEN VAN PELT

All shrubs listed have evergreen foliage.

Acacia verticillata
[*Star Acacia. 8′–10′*]
Many tiny linear leaves and a graceful habit. In sun or shade it will, with small attention, produce a feathery mass which lightens a plantation delightfully.

Cotoneaster francheti
[*Franchet Cotoneaster. 4′*]
One of the most compact of the medium-sized cotoneasters. Its small gray leaves and coral-colored berries, together with its stiff, but graceful, arching branches, make it a valuable shrub where softening effects are desired.

Cotoneaster pannosa
[*Silverleaf Cotoneaster. 6′*]
A very free and graceful kind, almost too popular in Southern California. It has small gray leaves, silvery underneath, and white flowers with a woolly calyx, and produces quantities of red berries for the sake of which it is most frequently planted.

Cytisus racemosus
[*Easter Broom. 4′*]
For contrast in foliage, as well as for the variety offered by its yellow flowers, this is desirable. It is of very easy culture and quick growth.

Laurocerasus lusitanica
[*Portugal-laurel. 6′*]
At its best is a most beautiful shrub, growing loosely with flat, dark blue-green leaves and wine-colored stems. It prefers the cooler, moist climate of the San Francisco Bay region to the heat of Southern California, where it is apt to grow into a stiff shrub with leaves curling in. It may be clipped into the most beautiful pyramids and pillars for large tubs, or for accents in the garden or border.

Laurocerasus officinalis
[*English Cherry-laurel. 6′*]
For structural mass, nothing is more valuable, with its very large, thick leaves of lively green. One of its prime virtues is that it thrives in the shade with proper cultivation. In the open sun in Southern California it may burn and look sickly.

Leptospermum laevigatum
[*Australian Tea-tree. 8′ and more*]
One of the most valuable introductions. Its small, round, gray-green leaves clothe stems which are of an extremely graceful, pendulous habit. Will grow in competition with eucalyptus and acacia and is most valuable for reclaiming sand dunes. Planted in juxtaposition to *Pittosporum undulatum* or Catalina cherry, it is delightful. Quick-growing.
(*Continued on page* 544)

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Candlesticks and Candles

(*Continued from page* 475)

decorative household appointments, candlesticks have always reflected the mood of the period in which they have been developed, and various metals, pottery, wood, and glass have been used in their construction. Some of the most worthy expressions of the modern movement in decorative arts are to be found in lighting fixtures. Present-day artisans are also reproducing many of the beautiful examples to be found in museums, and with this variety from which to choose, it is a simple matter to make a selection which will be in accord with the character of the dinner table and that of the room in which it is placed.

CANDLESTICKS of pewter, brass, copper, or tôle will harmonize beautifully with the simple maple drop-leaf table of the Pembroke type in an Early American dining-room. An oak or walnut table of the refectory type, such as would appropriately be used in a Spanish, early English, or Italian setting, suggests candleholders made of wrought iron or bronze, or perhaps majolica or carved and gilded wood; while those of more delicate structure in silver or crystal are more fitting for use on a mahogany table in an eighteenth-century English or Colonial interior.

Although candleholders for the dinner table are often a part of a set which includes a matching epergne for flowers or fruit, it is easily possible to assemble groupings of individual pieces that are harmoniously related to one another.

Since the selection of candles and their holders for the dinner table is to a considerable degree determined by the centrepiece with which they are to be used, it is hardly possible to consider one without referring to the other.

Both high and low floral arrangements are in good taste, the choice being dependent upon the size of the table and the formality of the occasion, but it is never good judgment to create so high or compact a structure as to make it necessary to peer around it to see one's *vis-à-vis*. Long-stemmed flowers in a low container will give a feeling of height without screening one side of the table from the other, and the use of a footed holder will give dignity to a formal setting.

A low centrepiece flanked with single candleholders is ideal for the intimacy of the small dinner party. Such an arrangement has been featured in one of the illustrated settings, in which a delightful pair of old glass candlesticks has been grouped with a shallow crystal bowl supported on an antique footed stand of the Ming dynasty in a beautiful shade of green-blue. In this low container floats a single short-stemmed pink rose with petals opened sufficiently to reveal a sunset glow at the centre and framed with a partially submerged leaf cluster.

Gracefully tapering peach-colored candles repeat the delicate coloring in the heart of the rose and contrast most delightfully with the crystal holders, which are circular in shape and moulded in a spiral design in harmonious relation to the centrepiece. The candles are of medium length and, although delicate in line, have a bit more weight than would be the case if they were grouped instead of being used individually.

With this central decoration have been assembled antique wine glasses having bowls decorated with beaded petals that spring from the stem, as in a flower; modern goblets with an uneven surface that combines nicely with the old glass; and old Sandwich salts and peppers in the form of quaint little birds with outspread wings and tails, as if just alighting on the surface of the table.

THERE is nothing so lovely on the dinner table as the gleam of clear crystal or the filigree frostiness of old Sandwich glass, and in no form of table setting is it shown to better advantage than when contrasted against the polished surface of mahogany.

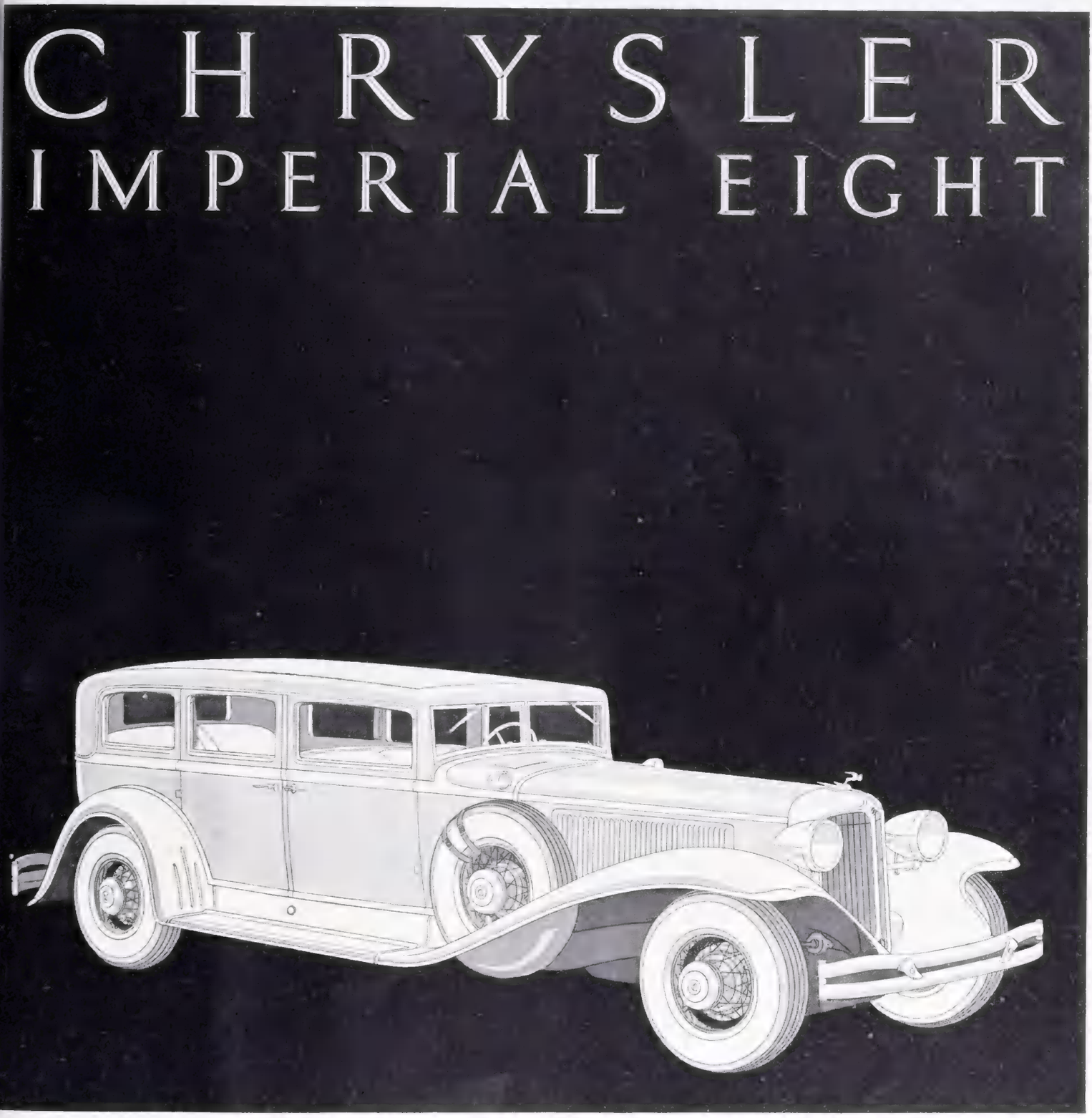
The plates are antique Dresden, having centre decorations in colorful fruit designs and lacy gilt edges that make a charming transition to the Milanese lace doilies upon which they rest. These round doilies are worthy of special note in that they denote the revival of a shape which has not been in evidence for several seasons.

The atmosphere of this setting is Colonial and therefore in perfect accord with the Duncan Phyfe table upon which it is assembled. Although of modern manufacture, the table and the Chippendale chairs used with it are reproductions of the best examples of the work of the early craftsmen.

Tall, slender cream-colored candles of exceeding delicacy were selected to lend distinction to the central decoration of a table laid for a large formal dinner and reflect the feeling of refinement and grace which characterizes this setting. Branched silver candlesticks of exquisite beauty,



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Candlesticks and Candles

(*Continued from page* 514)

ornamented with slender oval crystal drops, support the tapering candles on either side of a centrepiece of long-stemmed iris arranged in a matching flower holder. This central decoration has been planned to give height and distinction to a long table, and both centrepiece and candles have been chosen in harmonious relation to one another.

Covering the table is an exquisite cloth composed of squares of eggshell silk alternating with those of sheer fine net of approximately the same hue, which are delicately embroidered with colored silks in a dogwood design. Flower petals lightly covered with stitchery in delicate peach and white are silhouetted against the veiled surface of the table top. Both leaves and stems are done very sketchily in delicate green, and the flower centres are yellow.

These alternating squares of silk and embroidered net are about eighteen inches in size and are amply large to accommodate the accoutrement of each individual place service. The matching napkins are oblong in shape and made of the silk decorated with triangular insets of the embroidered net at either end.

Creamy-white service plates having a narrow border in green and silver lustre pick up the gleam of the candleholders, echo the color of the embroidery, and are so simple in design that they may appropriately be used upon a decorative background.

Gold-lined bowls add distinction to the flat silver, and the square bases of the crystal goblets and wine glasses repeat the structural lines of the table cover.

Sturdy cylindrical candles of natural color, such as are used in ecclesiastical candlesticks, have a certain dignity which is in harmony with the richness characteristic of the appointments required for the refectory table.

We have used such candles, supported in low green-bronze holders with dolphin feet, in conjunction with an antique majolica bowl filled with an assortment of richly colored fruits.

The plates are reproductions of early Royal Worcester and the stemware is amethyst Venetian glass. Covering the table is a cloth of heavy Flanders point lace, which in texture and design reflects the feeling expressed in the table and its appointments. The napkins are damask in silk effect and are ornamented with medallion monograms of point de Venise.

These candles of natural wax are long-burning, because of an exceptionally heavy wick, and may be secured in a variety of lengths and sizes to suit individual holders.

THE fourth picture shows that candles may be very effectively grouped with a floral centrepiece for the decoration of a mantel. In this arrangement we have used a hand-modeled green-blue pottery bowl of interesting shape as a container for delicate yellow calceolaria, placing on either side sea-horse pottery holders which support green-blue candles matching them in color.

These candles are quite different in character from the ones used on the dinner tables in that they are moulded with fluted sides which continue the design of the holder, making the two a complete unit. Colored candles may with perfect propriety be used for such a purpose as this, yet they need to be chosen in careful relation to the holders with which they are to be combined.

Joan's Doll House

(*Continued from page* 492)

windows is a Spanish lavabo with tiled back. In front of this is a finely carved Chinese serving table. Between the dining-room and kitchen is a well made to represent an early Byzantine capital carved with acanthus leaves. In the wellhead is a light which very effectively throws a diffused light upon the soffits of the arch.

The kitchen, we find, is a model of modernism. With white and blue tiled floor, porcelain sink, iceless refrigerator, gas range, vacuum cleaner, mops, and brooms, it is enough to delight the soul of whatever fortunate small housekeeper finds herself in possession here. Even the cat and kitten (so necessary to every well-conducted household) recline in the radiated warmth of the stove. (Nor can we resist telling that when the gas is turned on in the stove, little tongues of flame shoot up.) Adjoining the kitchen is the breakfast nook. This alcove has been made very colorful with a Chinese design. The back of the bench is carved in pine, with colors laid in gold, green, and orange in much the same manner as a block for



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JOAN'S DOLL HOUSE

(Continued from page 516)

printing is made. The ceiling beams are in gold overlaid with parchment, and the whole ceiling is made luminous by lighting from above.

Much as we should like to linger in these downstairs rooms, knowing that each tour of inspection would reveal some other new and captivating device, yet we also long to race up those tiny stairs and from the balcony look down upon the beauty and peace of the living-room. As we start up the stairway we pause to note two things. At the curve of the stairs we cannot resist a moment before a gorgeously decorative map o the world, painted on parchmen and illuminated from behind. A the far end of the gallery stands tip table. Above it hangs a cucko clock, and in this house of en chantment we have not the slight est doubt but that, on the hour and quarters, an infinitely minut bird steps out and announces th time!

From the gallery, doors lead t the bedroom, den, and bathroom These doors are heavily studde and stained to a leather-red hue The knobs of the doors are picke out by faint beams of light which



ANOTHER VIEW *of the kitchen which shows the breakfast nook and the gas stove from whose burners real flames shoot up*

the bookcase that we find there, filled with colorful leather-bound editions of many of our favorite books. These tiny volumes (cut to scale from pocket editions) not only lend a note of color from their fine bindings, but add that eternal charm that books so graciously give to any room. Having tucked one of them under our arm to read later beside the fire, we continue upward. We had noted from below and caught our breath over the lace-like fragility of the wrought-iron rail that guards the stairs. Now that we are close to it, we scarcely dare lay our hand upon it even lightly lest it blow away into airy nothingness. Of all things in the house, we are most inclined to lose our hearts over this infinitely small railing.

The gallery is carried out in the same texture and color as the living-room. Built into the wall is are cast from a concealed light.

Turning the knob on one o these doors and leaning ou weight against it, we push it slowly open and find ourselves in a bedroom of radiant golden color. Upon the floor is a Chinese yellow brocade into which is worked an ornate dragon. Over this is a round braided rug of soft yellows and greens. The walls are of a warm lavender tint with bright vermilion insets in the spandrels of the arch that leads into the dressing alcove. Silvered beams divide walls from ceiling. The entire room is indirectly lighted through a vermilion-colored design cut in the ceiling.

The dressing table is of a delicate pink, stenciled with garlands of flowers. It is feminine enough to satisfy any little girl's heart. Light is obtained through a high window just to the left of it. On





(upper:) Residence of concrete masonry and portland cement stucco exterior. Atlanta, Georgia. A. F. N. Everett, Architect.

(left:) Concrete masonry residence, portland cement stucco exterior. Washington, D. C. A. C. Minnix, Architect.

(right:) Concrete masonry bungalow, Macon, Georgia. Designed by F. E. Market



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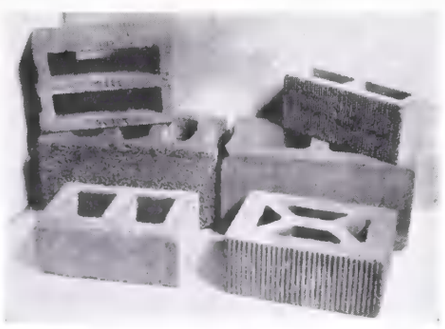
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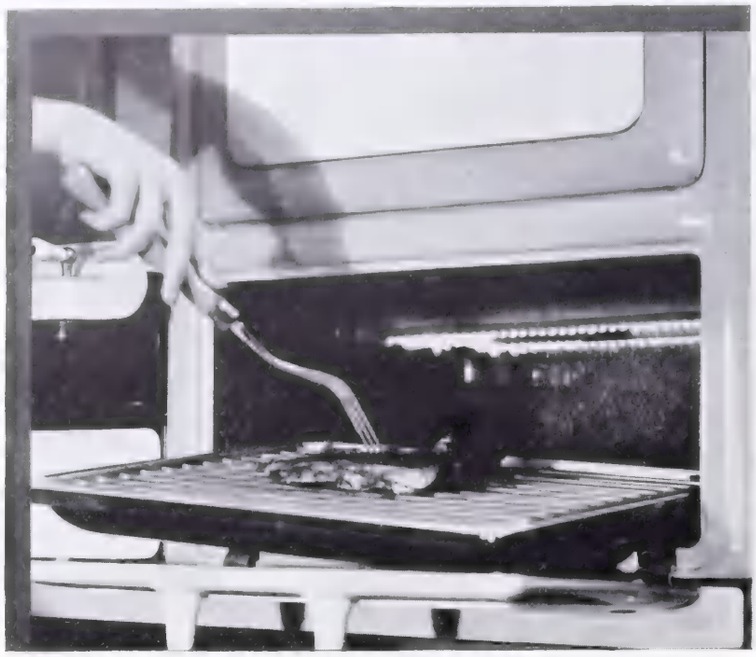
(left:) Several of the more frequently used concrete masonry units are illustrated. It will be seen these units are hollow, and therefore provide the hollow-wall type of construction so much desired.

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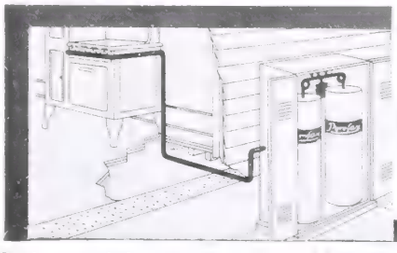
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JOAN'S DOLL HOUSE

(*Continued from page* 518)

the bureau and reflected in its mirror are a pair of delicate cut-glass candlesticks. The four-poster canopied bed is a genuine reproduction. The colors of the room are repeated in the bold pattern of the spread, and a French note is insinuated gracefully by means of the embroidered pillows heaped upon it.

The den, in striking contrast, is typically masculine, but it introduces a highly original note in representing the cabin of a Chinese junk. Dull gold, black, and flaming red were chosen for the color scheme. A bronze Buddha set in a recess of the end wall and lighted skillfully from behind is silhouetted against a dim gold background. With inscrutable eyes he watches you from the safe security a thousand years have enfolded him in. Half mocking, wholly indifferent, he manages to send a faint shiver down your spine. The colors of the room are picked up in the rich silk brocade which covers the floor and which is appropriately worked out in Chinese design.

The bathroom is a model of perfection. Equipped with all the customary fixtures and lighted h side lights above the lavatory, is complete in every detail. Th walls are especially delightfu Black spring buck, deer, and go stars fly with equal abande across a graded sea-green wall.

RELUCTANTLY we admit o tour of inspection is over. W have lingered everywhere beyo the dictates of good taste. Yet we pause once more upon the ba cony as if to imprint upon o minds forever the picture of th completely satisfying room, v catch sight of our small hoste putting a fresh log upon the dyi embers. Young flames leap u anew, and a ruddy glow is ca upon her curly hair. She glanc up at us in the shadow on t stairway. 'Come down,' she cal 'There is coffee "perking." Bri a book along and read to m We settle happily with a sigh content on the only piece Chinese Chippendale that v shall probably ever sit in, a pray ardently that our bit magic mixture may last us yet little longer.

A NEWCOMER ON BEACON HILL

(*Continued from page* 505)

of which have western windows, the bedroom having two windows on the south as well.

The circular stairway leads us up to the third floor, another western window brightening our ascent, and there at the rear are two guestrooms and connecting bath with western exposure and, at the end of the corridor, a maid's room and bath.

At the front of the house is a room which makes an instant appeal to the masculine heart. It is called a studio, but it is one planned for practical as well as artistic labors, and for rest as well as for work. The broad studio window takes up most of the northern wall and, as in the living-room below, there is a sunny window looking south. The walls are rough plaster, buff in color, and the heavy ceiling beams are of particular interest, since some of them came from St. Paul's Cathedral when the church was remodeled, and some from Massachusetts Hall at Harvard when it was torn down. At one side of the room is a well-equipped carpenter's bench with cupboards below for storing tools and m terials, and there are cupboards the corner for the many things artist-workman must have hand and yet, if endowed with sense of order, wishes to keep o of sight when not in use. A sin in one corner, hidden by a Ja anese screen, is another conve ient feature typical of the pra tical thought so in eviden throughout the entire hous Opposite the workshop end of t room is a built-in bookcase lin with lacquer-red and a tiled fir place beside which the artist m take his ease in a comfortab armchair when resting from h labors or awaiting fresh inspir tion.

Much is required of an arch tect, and seldom does his pl successfully combine as ma architectural, artistic, and pra tical features as are unobtrusive incorporated into this very livab house. Most important of all, t exterior design is in harmo with its surroundings, not only u holding the best traditions of Be con Hill, but adding to them fresh note of architectural beaut

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THE ATLANTIC MONTHLY

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H.B. 10-30

THE STORY OF OUR UPHOLSTERY FABRICS

(Continued from page 480)



FIG. 15. *Louis XVI design in embroidery. Typical in its lightness, elegance, and dainty use of the floral forms*

what it is, and has many uses, as we shall see later.

All of these designs of the last part of the century, both English and French, need to be considered carefully from the standpoint of many elements if we would have patterns whose interest to us will be continuous. Prettiness is easily wearisome if seen too often. However, many of these designs have finely disposed areas, well-drawn detail, and are delightfully balanced. It is among these that we must search for true satisfaction. Figures 12, 14, 16, and 17 all show excellent bits, beautifully drawn and poised, and far removed from the commonplaces that too often greet us as typical of the period.

One other type of design should be mentioned, although I shall pay special attention to it in the next article. I refer to the *toiles de Jouy*. The Watteau landscapes of the earlier part of the century had been in high favor and had started a new decorative thought — the little oddly shaped, freely drawn pastoral scene with fanciful trailing vines, flowers, and trees forming the connecting links from unit to unit. Sometimes the subjects were pastoral, sometimes they were mythological; always they were daintily artificial. When crude and less talented hands drew them they tended to bumpy isolation and were decidedly ordinary in effect. It was in the last part of the century that a new method of printing on cloth was discovered — a type of resist dyeing. Some of the patterns used were floral forms, some geometric; but as skill in the dyeing process increased, these pastoral Watteau-like designs were seized upon as lending themselves particularly well to the one color printing, because of the great variety in shape and contours. Later, as the plates were etched on copper, these scenes still were happy expressions of the fine lines made possible by the process — and France gave us a wealth of fascinating design in her famous toiles. Of their use and detailed character, I shall speak in the next article. One point only do we need to bear in mind here: they shared in the general lightening of scale that characterized all of the design of that part of the century, and in their informality reflected the simpler life of the people.



FIG. 17. *Late eighteenth-century French design. A nicely balanced bit showing characteristic small scale*

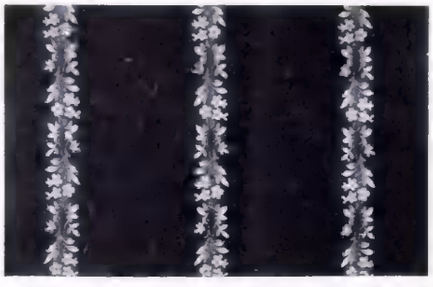


FIG. 16. *Early nineteenth-century French design of delightful precision and balance*



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UNDER a brilliant southern sky, the Spanish house lies low and graceful. Autumn sunlight floods it in golden waves. But within are great, cool rooms, whose quiet walls provide a restful background for rich furnishings.

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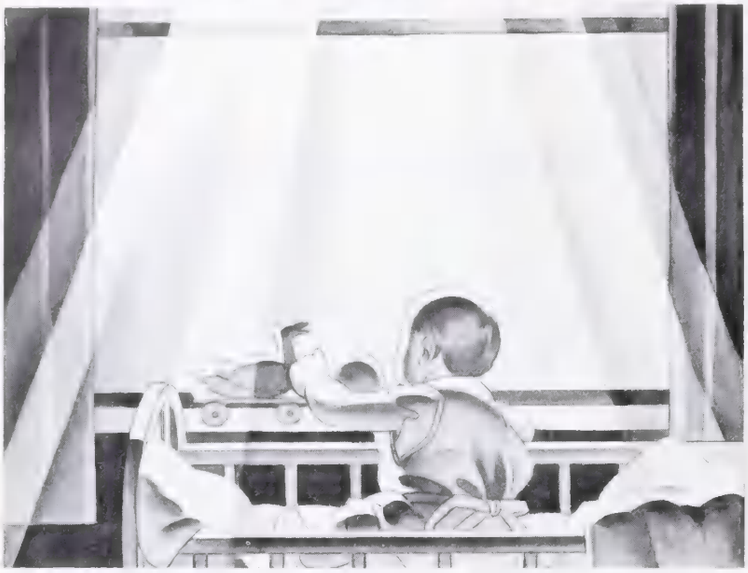
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An Old Tiled Kitchen of Valencia

(Continued from page 477)



ANOTHER CORNER *of the kitchen, showing old utensils and a tempting array of birds and vegetables*

necessities of hundreds of years ago; a kitchen complete. 'And here is the last missing detail,' I said, as with an exclamation of delight I came upon the family mouse peeping out from its hole in the corner.

Everything was so real, too, that I wondered if the Baron's cook, who was smiling her pleasure at our enthusiasm, did not sometimes make a mistake after a late night and reach out for one of those painted sides of meat, or for a spoon, or pan.

When we were seated once more in the great hall, the Baron brought out pictures of his brother's kitchen, which is similar, and we pored over its beauties. These tiled kitchens were a feature of *valenciana* interior decoration of early days, but few have survived the wear and tear of the ages besides those of the two brothers, the Barons of Vallvert and Llauri, which date from the first part of the eighteenth century.

As I made my way, later, down the stairway of the patio, bowing farewell to my hosts standing in the door above with true Spanish courtesy until I should reach the first landing, my thoughts were on the little painted family I was leaving behind, and as the door began to close, I called back.

'Adios, *amigos mios*. That's the most charming kitchen in the world, and if you ever need a cook, remember that my first name is Bridget.'

The American Victorian Resuscitation

(Continued from page 487)

be-chained and be-pendanted gas lighting fixtures of those same drawing-rooms, bring up a shameless rear.

As for the furniture, we have, in the first place, those towering black-walnut and oaken structures, carved, be-pillared, fretted, and marbled-slabbed, which were the last words in beds, bureaus, wardrobes, hatracks, and secretary-desks of the later portions of the by this time 'widow of Windsor's' reign. The parlor centre and pier tables of the earlier French phase, with rosewood contortions for legs and dead-white marble tops, the narrow, full-length wall mirrors with a sort of penthouse atop, evidently inspired by the classic pediment, and combined with pseudo-Elizabethan ornament, swell the list of those offenders which, no matter though a thousand honeyed tongues plead for them, with such catch phrases as 'quaintness' and 'in the period,' must not be given the slightest mitigation of sentence. With them let us cast forever into ignominy the black-walnut whatnot, with its fretted detail and its 'cottage ornaments' of china lap dogs, its sea-shell covered boxes and its 'memorial' pictures done in human hair. The stand or table with the onyx top and ormolu legs is a later development whose place is with this company. Lastly, as companions to the foregoing phalanx, I, personally, should condemn practically all Victorian papier-mâché manifestations, furniture and bibelots, the pearl-shell inlaid ones in particular.

THE EIGHT AS BUICK BUILDS IT



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The American Victorian Resuscitation

(*Continued from page* 524)

It would seem scarcely necessary to recommend for sentence the popular bric-a-brac of the drawing-room of the period, so flagrant are its offenses against good taste. It would not be, in fact, were we not aware of the potency of Fashion as a pleader. The wax-flower bouquet, the cluster of chenille moss roses, forget-me-nots, and pinks upon satin, the hand-painted velvet sofa cushion and fire screen, with its decoration of weeping willows, lambkins, and historic tombs, and the crocheted antimacassars come within this company. So, also, do the mottoes done in wool, the beadwork frontals for the corner bracket, the easels draped with tidies, the steel engravings of 'The Stag at Bay' and 'At Last Alone' which made the Victorian drawing-room the thing it was.

As to the textiles and colors of this delectable age, the memory of the slipperiness and funereal hue of the upholstery of grandmamma's parlor suite, upon which our young bodies were constrained to preserve the high infantile decorum of the period, is fresh enough in many of our minds, surely, to help us to deal with the offender, black horsehair cloth, without mercy. (For the fortunate number whose years preclude such memories, a peep at the Victorian room at the Metropolitan Museum, or at pictures of the 'Lincoln bedroom' of the White House, is recommended as a stiffener of the judicial morale.) The association in our memories of the aforesaid haircloth of depressing memory with the windows of the time curtained with Brussels or Nottingham lace, with their elaborate lambrequins and side draperies of puce or poison-green satin, should save us from a momentary weakening, did their intrinsic ugliness fail to do so.

It would seem, after this lengthy list of 'don'ts,' — which is an abridged one at that, — that there would be left no 'dos' in the Victorian category. The list of the latter is, in fact, as has been suggested, in the decided minority. That which belongs to it does, however, to a degree, ingratiate itself with a certain guileless charm, like those portraits of the queen herself before her marriage, with her wide hat and flounces and her look of wide-eyed, but sprightly innocence. Yet even with this permissible Victorian must we be wary. The entire period has an unconscionable addiction to a sentimental 'prettiness.'

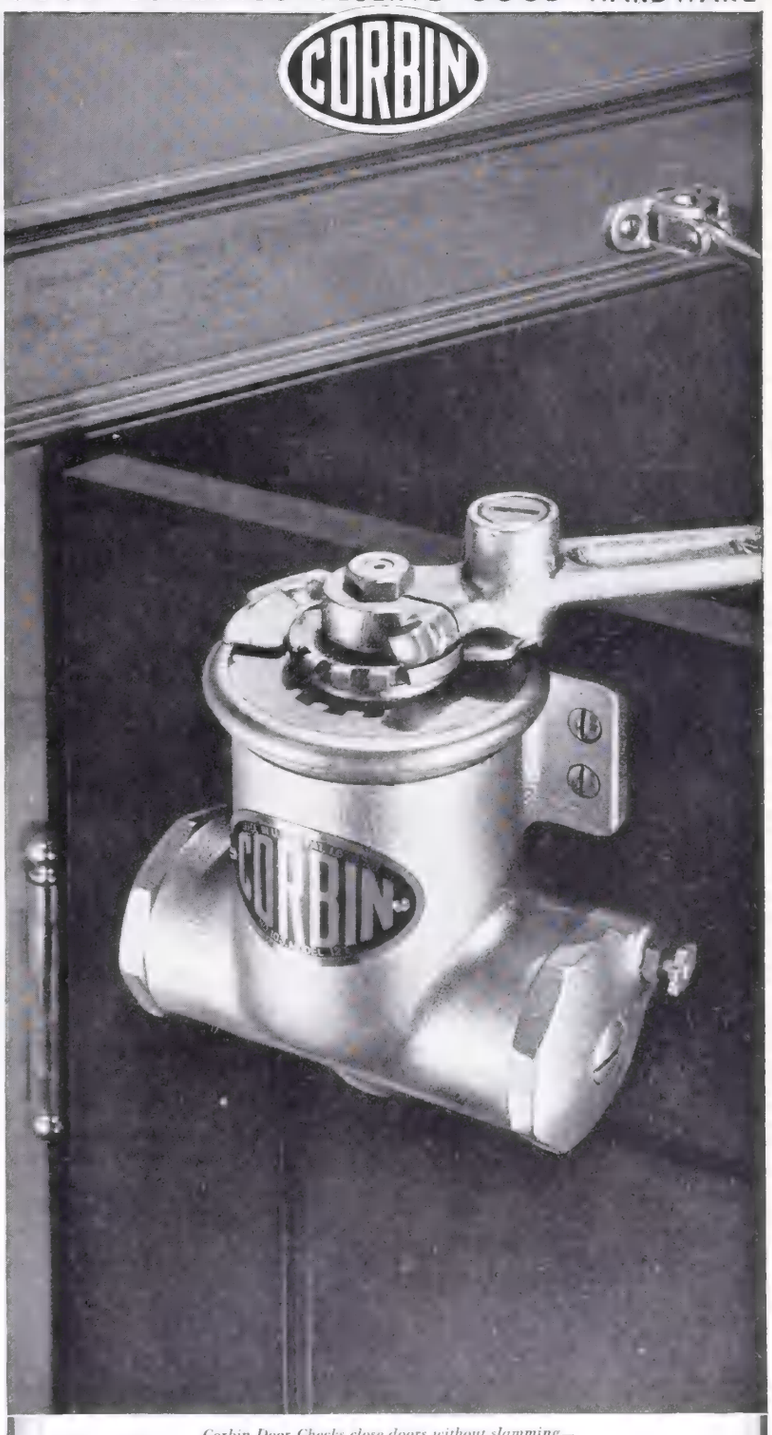
Of this better type of Victorian furniture there is still enough to furnish the home of any present-day householder with a predilection for the style. There are among this furniture the pedestal tables — of mahogany, walnut, and sometimes rosewood — of American Empire affiliation. There are the long sofas of the same woods and the same feeling. Some not too ponderous chests and desks of like tendencies are of this group. Among the simpler manifestations there are the spool-and-bulb turned beds and day beds, commonly called 'Jenny Lind,' and beds with simple turned posts and low headboards and footboards, almost American Empire, and those day beds with slight Empire curve to the ends.

The chairs in the classification of permissible Victorian are fairly numerous. There is a variety of side chairs, all of Empire affiliation, whose common characteristics are an unbroken line from the top of the uprights to the front of the legs, — the latter being of curule derivation, — and the invariable carved fruits or flowers in the centre of the top rail, or used as a cresting for the latter. The top rail is sometimes wide, topping the uprights; sometimes it is shaped, giving the chair a hoop-back appearance; sometimes the uprights extend beyond it with a backward curve. There is sometimes a silhouetted mid-rail, sometimes a silhouetted or pierced splat. The seats are caned or upholstered slip seats. There are endless variations of all of these types, and the safest method of selection is to stick to the simpler kinds. Some of the chairs of the French Rococo affiliation, when they are of the simpler forms, should be classified among the permissibles. There is an occasional, fairly good, Jacobean type. Finally there is a medley of chairs, odiously named 'fancy,' that hark back to the Sheraton and Hepplewhite types, which, if we are careful, cannot lead us too far astray. Many of this latter type of chair are painted, japanned, or shellacked.

Among pieces eligible for a place in the room furnished in expurgated Victorian are numbers of those small tables upon which once rested the receptacles for that needlework without an expertness for which the early Victorian gentlewoman was really not a gentlewoman, and from which the bedside candle of her hallowed day shed forth its decorous beams. The so-called 'Jenny Lind' variety, with oval or rectangular tops, are permissible if, in the latter

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Ever help your husband grope for a collar button on the FLOOR?

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Gentlemen: Send 25c can of Johnson's Wax. Enclosed is 10c (stamps or coin) to defray part of cost and postage.

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The American Victorian Resuscitation

(*Continued from page 525*)

variation, they are not too deeply cursed by the favorite Victorian serpentined edge. The bedside or work table with from one to two drawers is a pleasant enough piece if the turned legs are sufficiently slender. Lastly, let us mention among the permissibles a large and various company of hanging shelves with turned supports, which, if selected by a strict rule of simplicity as a guiding requisite, are but an adornment to the room that includes any of the above-mentioned early pieces.

The permissible Victorian furniture here mentioned is almost without exception of the less pretentious kind. The moment the Victorian ran to grandeur it usually went amuck in a welter of something that we can only describe as 'fanciness.' Some of the pieces alluded to are notable for their use of beautiful woods in veneer. There are some quite gorgeous pieces of early Victorian furniture with metal inlay, after the manner of Boulle, which, if chosen with a foundation of information and wisdom as a guide, make a contribution of richness to the room of more pretentious Victorian affiliation.

RECENTLY we helped a bride furnish her apartment with some early and mid-Victorian furniture that had been left her by a great-grandmother. The best pieces of this inheritance were carefully selected and were then augmented with sundry modern overstuffed pieces, the comfort of whose springs and upholstery we of to-day unconditionally demand. All this furniture was given a background of a modern, — and in this discussion 'modern' is not to be confused with 'modernist,' — two-toned, small-figured paper, and modern, two-toned, small-patterned rugs. The Victorian might have been pleasantly and not too insistently deferred to in the matter of the walls by the introduction of a paper border as a frieze, chair rail, and as a decoration down the corners of the room, a treatment introduced during the Directoire period and revived in the early Victorian. The Victorian was definitely catered to in the choice of delightful chintzes of the period, patterned, respectively, in moss roses and in prim bunches of field flowers, and in an 1830 black-grounded one. Otherwhere were used upholstering fabrics whose design and textures harmonized with the contours and woods of the furniture and with other textiles used, irrespective of period or nationality.

In the matter of bibelots, the well-known accomplishments of the typical Victorian gentlewoman — which the bride's great-grandmother in this regard proved herself unquestionably to have been — came, in this instance, triumphantly to our aid. This early portion of the period, when Victoria and her Albert were newly wedded lovers, knew not as yet the rose of clipped chenille or the portière of gilded spools. In the places of these delectables there was a choice of some charming wooden fire screens, bookstands and boxes, and of some metal trays, decorated by the trained ancestral hand with delicate sprays and clusters of field and garden flowers. There was further a pair of vases of Empire urn shape with small scenes of classic ruins upon them from the same fingers. A group of silhouettes — intriguing little scenes cut by the gifted lady from black paper, and framed in black — made, in one place, a delightful wall decoration. There were several bits of needlepoint in the Paisley pattern, of a little later date, that also made their contribution. Nor did any of these foregoing objects clash with the few carefully chosen modern pictures and bibelots that were the planned echoes to the modern in the furniture and background of the ensemble.

This detailed description has been given to illustrate how good Victorian may be harmoniously mingled with modern furnishings. The choice of period styles with which it would combine most happily would perhaps be best regulated by the classification of period derivation into which the Victorian piece fell.

SOME of us, like the bride of my account, have had Victorian furniture left to us, and so may wish to use it for sentimental or economic reasons. Others of us may be intrigued by its identity with the antique. Many will be urged to its use by the voice of Fashion, and some may wish to have it about them because, frankly, they are sympathetic to its contours and spirit. To all of these potential users of the Victorian, good luck! There is no reason why they should not achieve charming effects if they will but keep to a rule which we suggest: 'Let us confine ourselves fairly to the "roaring forties" and their close successors in the Victorian period of decoration, repudiating the "mauve decade" and the "gay nineties." And let us give even those permissible forties the benefit of a conscientious censorship.'

The Sport Royal inspired Gorham's new 1931 Sterling "THE HUNT CLUB"



The Norfolk Hunt, in brilliant scarlet and apple-green colors, rides to hounds under the distinguished leadership of Henry G. Vaughan, Esq., M. F. H.

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ng competed for by Four Fa-
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HE HUNT, the sport royal, has always carried with it the tradition of elegant hed hospitality.

his high tradition has inspired Gorham ts to create a very sophisticated new ling—"The Hunt Club."

lready this richly, brilliantly conceived Gorham is being used by masters of smartest hunts in America, men re-ned as fashionable hosts.

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And many smart hostesses are buying "The Hunt Club" for town and country houses—finding it perfect for both the intimate dinner and the elaborate large function.

Like hunt hospitality, the new Gorham Sterling has a finished elegance.

Yet it has also the clean, sheer simplicity that is modern in the finest sense.

Gorham's "Hunt Club" is a gift in impeccable taste. It is not expensive, for a complete service for eight—76 pieces—costs only $227. Each piece is identified by the name "Gorham" on the back or base.

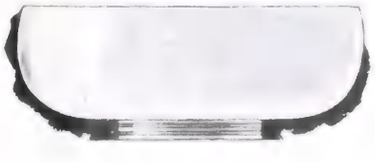
The individual salad fork, butter spreader, cream soup spoon, in the new "Hunt Club" pattern indicate the distinction of the 1931 Gorham. Notice the graceful fluting and exquisite proportions of each beautiful piece.



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(Left) An example of the genius of Gorham design is this striking Hunt Cup, trophy for "The Scamper," open flat race event of the Autumn Meeting of the smart Norfolk Hunt.

GORHAM

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Whittall seamless rugs, woven in soft subdued colors as well as lustre finished, make an especial appeal to the women whose budgets may be limited, but whose tastes demand something altogether more refined, artistic and satisfying than is usually within their reach.

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Worcester, Mass.



WHITTALL RUGS

An Apartment in the Twentieth-Century Manner

(*Continued from page* 486)

of all his design always is functional need, but in no piece of furniture is it more splendidly apparent than in his desks. This one is no exception. Flat-topped, its writing surface covered with red-orange fabrikoid, its silver harewood section of drawers is founded on an ebony base with the black note repeated again in the handles. On the right, triple chromium-plated legs support the top in a very decorative manner.

It is characteristic of Mr. Rohde work that he met the requirements of design in a simple straightforward fashion without eccentricities of form or attempt to be 'different.' This couch is sixty inches long and thirty-six inches deep. To fulfill its need the cushions of the back are removed, the arms drop, held in place by heavy chains, and a full-length bed of comfortable width is the result.

Photograph by Old Masters Studio, Inc.



THIS RUG, *40" in diameter, in gray, black, vermilion, and dark maroon, has been especially designed for the living-room floor*

The lamp is also of chromium plate with a long adjustable shade which conceals three tubular bulbs. This has a base of black glass which incorporates the base of the fountain pen and the top of the blotter block in its design. If outwardly the desk presents a sleek, well-ordered appearance, it is because, within, every little item has been provided for in a convenient and accessible way. The top drawer is divided to accommodate a very complete supply of all the little necessary details and what not. In one drawer there is a removable card index; another has a standard letter-file compartment.

The settee has a frame of harewood combined with ebony. Its large cushions are upholstered in gray leather. Here again we find comfort and need an outstanding part of its design; the owner stipulated that the couch be not too long, yet so arranged that when necessary it could be used for sleeping. As Mr. Rohde himself says: 'A new utility will naturally produce an outward form different from any other; that is the design. There can be more than one form to fulfill this need, but it must be good form. The designer will clothe that form according to his ability as an artist.'

Supplementing the harewood furniture are a few pieces of black lacquer: a low magazine stand, bookshelves of skyscraper design which cast an architectural shadow upon the wall, and a chest of drawers which is as fine an example of twentieth-century cabinetwork as one could wish to find. Comprehensible in design and with characteristic restraint of detail, it achieves dignity and beauty through exquisite form and the satinlike texture of its finish. It is topped with black glass, chromium plate in a dull finish forms the handles and the protective-decorative pieces at the base. Four comfortable armchairs upholstered in black and gray leather are a definitely masculine note and form the color median between the gray of the harewood and the nightlike depths of the lacquer. One of the chairs varies the rhythm slightly; although upholstered in gray leather, its frame is of black lacquer instead of black leather and the base black bakelite which cannot be marred. All the chairs have chromium-plated feet.

The black and gray note is further emphasized in the highly ornamental and attractively useful small incidental tables which Mr. Rohde designs so well. Two of

Let Oak Flooring lend its venerable richness

With warm and mellowed shades that it alone can boast, Oak Flooring makes a matchless background for fine furniture. Against its softly burnished russets or its golden browns what well-chosen rug or drapery, what treasured high-boy, is not bevelier?

Because of its flattering qualities the master craftsmen of almost every century and country have chosen it to set off their work to best advantage. And so today it is singularly understanding and responsive to both modern and period styles of decoration.

Oak floors have come to be a symbol of durability and sound construction in any house. They are economical both in original price and cost of up-keep. Occasional waxing is not only the simplest, but also the most efficient care that you can give them. And their smooth hard surface will give no quarter to unwelcome germs or dust. . . Oak Flooring is one of those rare possessions that combines all-round economy and utility with beauty Whether you build, buy or rent, let oak floors be your first consideration. In remodeling, their use is all-important.

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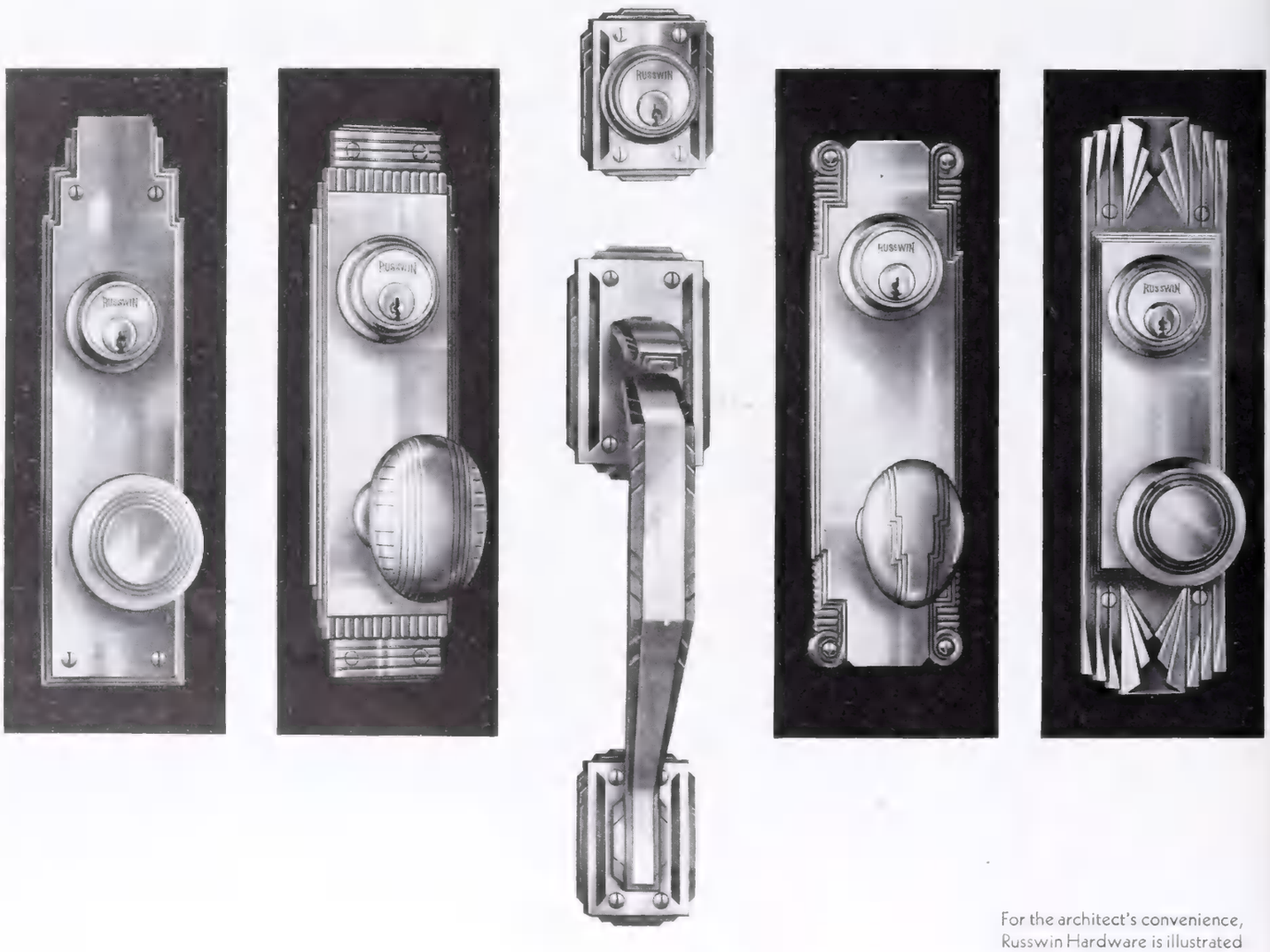
IN THIS COLONIAL ROOM OAK FLOORS ARE THE IDEAL FOUNDATION. THEY RESIST THE CONSTANT WEAR OF MANY FEET, AND DISPLAY EFFECTIVELY RUGS AND WELL-DESIGNED FURNITURE. COURTESY OF COLONIAL VILLAGE, WAYNE, PA.

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OAK

MODERNISTIC creations in HARDWARE + by RUSSWIN

Five exclusive Modernistic designs by Russwin are shown on this page. The illustrations are about one third size. Russwin, acknowledged originator of distinctive Modernistic hardware of the finest metals (Bronze or Brass), is constantly adding to its line, thus keeping pace with all that is new and authentic in architectural thought and design. Russell & Erwin Manufacturing Company (The American Hardware Corporation, Successor), New Britain, Connecticut—New York, Chicago, London.



For the architect's convenience, Russwin Hardware is illustrated and described in Sweet's Catalogue—pages C-3137; C-3216.

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RUSSWIN
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DISTINCTIVE HARDWARE
Hardware that lasts — Base Metals of Bronze or Brass

An Apartment in the Twentieth-Century Manner

(*Continued from page* 528)

em have bakelite tops on sup-rts of chromium plate, one of ese repeating the triple motif ain. The third, topped with illiant black glass, has three tarters of the side enclosed in ay leather. The open compart-ent is capacious and deep, pable of holding worthy tomes ch as the dictionary, the world manac, or outlines of economics the solid foundation of any oung man's library. But the his name has appeared many times on the pages of this magazine. The metallic note of the chairs and the bright color of the fabrikoid covering is picked up, repeated, and dramatically emphasized throughout the entire room. It appears in the chromium plate of the lamps and table supports, at the radiator and in the window trim, and as a dominating note at the mantel and fireplace which are the central architectural features of the room. The fire screen of wrought iron, copper, and brass was designed by Mr. Rohde. Simple in design, it is mounted on a movable frame, but has doors that open out, allowing easy access to the fire. Over the fireplace is a metal placque designed by Bernard Fischer and executed in Monel metal, brass, and copper. Mr. Fischer is at his best in the 'Queen of Hearts,' which hangs over the desk; layers of superimposed metal throw the head into high relief against a background of black bakelite. By this time the frame of the mirror over the black lacquer chest of drawers is readily recognizable as also Mr. Fischer's work. Here we stop a moment also to admire the highly decorative painting by Lesch, whose

Photograph by Worstinger



IN THE MINUTE BEDROOM *is a black lacquer bed edged with chromium. The reading light has a switch conveniently placed at the side. The curtains and bedspread are Nile green and gray*

ouch of a spring, — a secret, keyless lock, — and lo! two dozen glasses of suggestive size and shape urn slowly into view; again the ouch of the spring and a *third* and very secret compartment is revealed, the contents of which would stimulate the most sluggish imagination. Suffice it to say that this 'Rotorette' of Gilbert Rohde's has a most ulterior motif of functional need as the basis of its design.

Into this blending of grays and black is thrown the sharp note of red-orange introduced into the scheme by the upholstery of the silver-like chairs of aluminum tubing which were designed and executed for Mr. Rohde by Walter Von Nessen. Mr. Von Nessen works exclusively in metal, and



In 30 minutes .. Anyone can have

Beautiful Waxed Floors

WOULD you like to have gleaming, waxed floors—just like those in the most modern homes—in a few minutes—for a few cents? Then, you owe it to yourself to try genuine Old English Wax. You can give your home this added loveliness with less effort than using a vacuum cleaner.

It doesn't make a bit of difference whether your floors are old or new, hardwood or softwood, waxed, varnished, shellaced or painted —all can be beautified with this magic polish.

Old floors look like new and new floors *stay* like new because Old English Wax protects floors against scratches, worn spots and children's carelessness. It contains a higher percentage of hard carnauba wax than any other floor wax—that is why it lasts.

Old English Wax thoroughly cleans off all surface dirt and then polishes to a perfectly smooth and dry finish. New users are always amazed at the little amount of dust which clings to Old English Wax polish. Dusting becomes mere child's play.

Try it now and see for yourself what an improvement it will make in your entire home.

You can get Old English Wax at paint, hardware, drug, grocery, dept. stores. Made by The A. S. Boyle Co., Cincinnati, O., U. S. A. and Windsor, Ont., Canada.



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Old English Liquid Wax will save half your dusting time. Unlike oil polishes, its hard, smooth finish is perfectly dry and little dust clings to its beautiful surface. Give your old furniture that modern wax finish and preserve forever the satiny sheen of your new furniture.

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1910 CARS WON'T DO TODAY

...neither will 1910 toilets

NOW we have T/N, the modern toilet, as advanced in comparison to the old types as 1931 cars are over brass bound models of twenty years ago.



T/N is quiet... you can scarcely hear it. Modern one piece design, tank and bowl combined. In colors if you wish.

Place T/N under a window, or in a corner, it fits almost anywhere. It is trouble-free, non-overflowing. Priced low. Mail coupon today.

ONE PIECE WATER CLOSET SILENT NON-OVERFLOW
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Please send me free descriptive literature on the T/N One Piece Water Closet. I am interested in ☐ REMODELING ☐ NEW HOME

Name _____

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An Apartment in the Twentieth-Century Manner

(*Continued from page 529*)

brilliant orange tree catches and holds the vivid color in the room.

One of the most original notes in the whole room is the metal trim which is on the inner side of both windows that flank the fireplace. A single heavy drapery of monk's cloth, graduating from light gray to black at the bottom, contributes a softening influence upon the otherwise severe lines of the window. The radiator prevented a similar drapery on the right-hand side, so Mr. Rohde has most dramatically added interest with this simple strip of copper, crossed at the bottom with strips of brass. The radiator covering, consisting simply of bands of gray painted metal, reduces the heat to no appreciable extent, but covers an unsightly object in a most modern manner.

It would not be a complete story if we did not mention the rug, which unfortunately was not quite finished at the time the interior photographs were taken. In the ancient principle of design, symbols had a literal interpretation. In working out the rug for this room, Mr. Rohde felt, as he later explained, 'that there ought to be some meaning to it.' As a consequence the initials of the owner, N. L., may be easily recognized in what seems to be at first glance merely an abstract geometrical pattern. Black, gray, maroon, orange, and white are artistically combined and woven into this room-sized rug.

We were just about to leave the apartment when through an open door in the hall we caught a glimpse of the minute bedroom. Scarcely large enough to allow th photographer leeway for a pictur it yet packed some interestin points within its small dimension The furniture is black lacque the bed is low with its edge finished with bands of dull chr mium plate. Beside the bed and th low stand visible, the only oth piece in the room is a capaciou chiffonier. To the structural in terest of the furniture is added th color interest of the rayon materi in Nile green and gray whic forms the curtains and the be covering. A black satin pillo trimmed with bands of silver clot and a silver cord completes th bed. Below the window and at th head of the bed is a radiator whic has been concealed with plaste board; to this has been fastened reading light — the final word i comfort and convenience, whic exacts no more effort from a tire and sleep-suffused brain to extin guish than moving the tiny switc on the wall beside the bed.

As we were about to descend th stairs we cast a final glance ove the apartment. We saw again i its entirety the appropriatenes of the structure and design of th interior decoration to the archi tectural qualities of the back ground. And we felt once more i Gilbert Rohde's interpretation o the situation — an interpretatio firmly based on the fine principle of modern design, which are func tional need, simplicity, and th resultant beauty of fine proportio and craftsmanship — that an other period of decoration woul seem both incongruous and ana chronistic.

Specifications for Our New House

(*Continued from page 506*)

mortar determines the final effect of these walls. For the front and rear walls we originally specified a V-joint, red-cedar siding made to the architect's detail, but the cost was so prohibitive that we have compromised on a very narrow clapboard, exposed only $3\frac{1}{4}$" to weather. If one can afford the V-joint siding it will add a touch of elegance. If one must save money, a more standard-size clapboard can be used with a more standard-type house resulting. Where the standard-size clapboard must be used we recommend the omission of the brick ends. Such treatment not only offers a slight additional saving in cost but a more pleasing exterior as well.

The roof may be finished in many ways. The thin, asphalt, strip shingles, good as they may be for many purposes, are too cheap both in quality and in appearance for a house of this calibre. We have gone into the next range of costs and have chosen $\frac{1}{2}$" butt, red-cedar shingles, stained brown, feeling the slightly better architectural effect obtained preferable to the fire-resisting advantage of its next competitor, the single, jumbo-weight, asphalt shingle. The saving of the cost of staining is not only permissible but desirable if one has the patience to wait the necessary number of years for the shingles to weather naturally. When price is not an item a fire-

Fun for the CHILDREN

—these rusted, leaking gutters

but troublesome and expensive for you.



OR the six-year-old this is no end of fun. For it means spending money for new gutters rainpipes, because metals that rust are bound ail when used for exposed service—often in a few years.

is the recurring expense of repairs and re-ements the only reason for insisting on sheet il work that will last. Even more important e necessity of guarding against leaks at vital es, where roof surfaces join, and around nneys, dormer windows and similar projec-s. In these places copper flashings, which can-rust, are essential; for rustable flashings soon through and leak, admitting water to rot woodwork, damage ceilings, walls and fur-ings, perhaps even to weaken the very struc- and foundation of the house.

void such trouble and its consequent expense, ure that the sheet metal work on your home is ust-proof Anaconda Copper. Once installed, per gutters, rainpipes and flashings last in-nitely. Though sheet metal work of Anaconda per costs somewhat more than rustable metal in the beginning, it more than justifies its use by providing expense-free service as long as the house stands. You can readily identify 16 oz. Anaconda Copper by the trade-mark, which is stamped into the metal for your protection.



Flashings and valleys are essential to proper roof protection. When made of Anaconda Copper they will not rust and leak.



Rain-pipes of rustable metal inevitably have to be replaced at considerable expense. Anaconda Copper lasts because it cannot rust.

Just as sheet metal work of Anaconda Copper is always a worthwhile economy, so, too, Anaconda Brass Pipe for hot and cold water lines will actually save money—as will screens of Anaconda Bronze Wire on doors and windows. These rust-proof metals save the owner of the average $15,000 house about $62.00 yearly by eliminating repairs and replacements due to rust.

Send 25 cents for "The Home Owner's Book" by Roger B. Whitman. In addition to information on rust-proofing the home, it deals with important facts concerning planning, financing and maintenance costs. The booklet "Rust-proofed", containing full information on the advantages and economies of copper, brass and bronze, sent free on request. The American Brass Company, General Offices: Waterbury, Connecticut. Offices and agencies in principal cities.

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Sheet Metal Work of ANACONDA COPPER

GUTTERS, RAIN-PIPES, ROOF FLASHINGS AND VALLEYS



WHAT EVERY HOSTESS KNOWS

To-day's hostess, accustomed to success, invariably chooses candle light to frame her party. She knows, first, that candle light alone evokes that subtle mood of intimacy she's so anxious to create. She's watched the gleam of candles work miracles with a woman's hair and eyes and complexion. She's marvelled, too, at the transformation of her silver and crystal in the flooding light of candles. And, finally, she's noted how, in some strange way, the table candles, as the sole illumination, render less obtrusive, quieter, the service of her dinner.

● Mindful of these important things she owes to candle light, she not only chooses *candles*. She *chooses* her candles. She knows the difference—and she prefers Waxels. She likes their modish designs and variety of colors, their soft satin-like lustre, their steady-burning, smokeless flame, their hard, dripless composition. Hence, in buying her candles, she buys by name. She calls for Waxels and she finds them at the better shops the country over.

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Do you know the evils of

Riotous Saving?

They can be just as harmful to society as the woes of riotous spending . . . read the paper on riotous saving by Foster and Catchings in the November Atlantic Monthly

Specifications for Our New House

(*Continued from page* 530)

resisting roof of desirable character can be obtained with either slate or asbestos shingles.

Building paper of high grade covering the outside sheathing, galvanized nails of proper size in proper quantities, high-grade builder's hardware and proper flashing throughout we consider part and parcel of any satisfactorily constructed house and their virtues too obvious to require comment.

For insulation we have chosen a soft material packed in between the studs. There are other satisfactory types of insulation, some in the form of blankets set in between the studs and some in the form of boards nailed to the studding, many of which can be used as plaster base as well. As in most other things, the amount of insulation obtained is in pretty direct ratio to the amount of money invested, and in making a choice of the many products on the market one should determine what price range one can afford and then be sure the product chosen gives an insulation value equal to its cost. First cost can be saved by omitting insulation, but heat loss over a period of years may make the saving expensive in the end and much comfort may be sacrificed.

Interior walls are of gypsum plaster on rocklath with wire lath at such crucial points as stair rakes and bathroom walls and ceilings. Were we specifying a more expensive house we should have wire lath on all ceilings and preferably wire lath throughout.

Gutters are of wood and conductors of copper. For a higher-priced house, gutters would be copper-lined also; for the lower-priced, conductors would be galvanized iron, painted.

Windows are stock, double-hung, and doors are also stock, since they are obtainable to-day in very good design. Casement windows in the kitchen, lavatory, and dormers are made to the architect's design.

Garage doors are the 'Overhead' type of a special manufacture. They are arranged to lift and slide on the ceiling and so balanced that they are most simple to operate. It is hoped that this simplicity may persuade the owner to keep them closed. When closed, the simple paneled doors, painted to match the house, are inconspicuous.

All other exterior trim is to detail, including the blinds, which are of the heavy, fixed-slat variety. This detailing is most important in the final results obtained, for while it is true that good detail never saved a house of poor proportions, it is equally true that many a house of good proportions has been ruined by poor detail. Inside the house, too, much thought and attention have been given to details.

The basement playroom which runs the entire length of the house has a floor of reënforced concrete, colored slate-gray and marked off in squares. This gives a pleasing floor that will not crack. Money could be saved by the omission of coloring and reënforcing, or more money might be spent in developing this room with a floor of brick, tile, or flagging. The walls of this room are of California stucco with the beams exposed and painted.

The cold room has insulated walls and a vent for fresh air so that it offers a real storeroom for fruit and vegetables.

A laundry chute with an opening at first and second floors empties into a sheathed closet, opening directly into the laundry.

The heater-room boasts a gas-fired boiler with thermostat control, a gas-fired hot-water heater and gas-fired incinerator. All heating pipes are asbestos-covered. This is considered to-day as perhaps the ideal equipment. The oil- and coal-fired boilers are less expensive and entirely satisfactory.

The living-room is made distinctive by detailed mantel and built-in bookcases. A dado moulding above stretched canvas, painted, is used both in the living-room and in the dining-room. A more expensive treatment could have been had by the use of wood paneling and a less expensive treatment by the omission of the canvas, painting directly on the plaster. Concealed radiators are used throughout the first floor.

The kitchen is excellently planned with drawers and cupboards to be made according to drawings; a tiled arched recess holds the gas range, and an electric refrigerator is tucked in the corner of the pantry where it is easily accessible to both kitchen and dining-room.

The second floor baths are tiled in color. Some money might be saved by painting the walls. Brass pipe, where exposed, is chromium-plated. Hot water is run in brass pipe and the cold in wrought-iron.

Floors, except in second floor baths, which are of tile, are of hardwood throughout, with linoleum for kitchen, pantry, lavatory, and maid's bath on the third floor. A safe place to reduce

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Specifications for Our New House

(Continued from page 532)

costs would be in the second floor baths, where linoleum might be substituted for tile.

Weatherstripping, screens, and window shades are included in the contract price, so the house stands, when finished, complete in every detail.

All the above items have been fairly definitely ensured by the architect's drawings and specifications, but there are certain things that need to be selected 'by hand.' We have reserved the right therefore to dictate the color and kind of brick for fireplace openings and the tile for facings and hearths. These are vital elements which, if left to the builder, might fall short of the desired standard. We shall approve the selection of oak flooring and supervise its color and finish. We shall approve the location of radiators, for heating men have a tendency to place them where they entail the least work, regardless of future furniture. We shall choose the tile for bathrooms and kitchen, linoleum for the floors, lighting fixtures, and finished hardware. The location of electric outlets we shall designate at the job lest here again the owner's future comfort be sacrificed to the workman's desire to run wires with the least possible effort and without due regard to the use of the lights. We shall select the wallpapers and colors of paint for the woodwork as well as the color and texture of plaster on the playroom walls. In other words, we have reserved the right to dictate all those things which make the finished house a true expression of our own ideas and preferences.

As we are going to press we wish to correct an error appearing both in this and the October issues. This house is being built not in Hartford, but in the Ridgebrook Development at West Hartford, Connecticut by Vincent E. Squiers, Inc.

Sutton Place

(Continued from page 500)

Mattie Edwards Hewitt

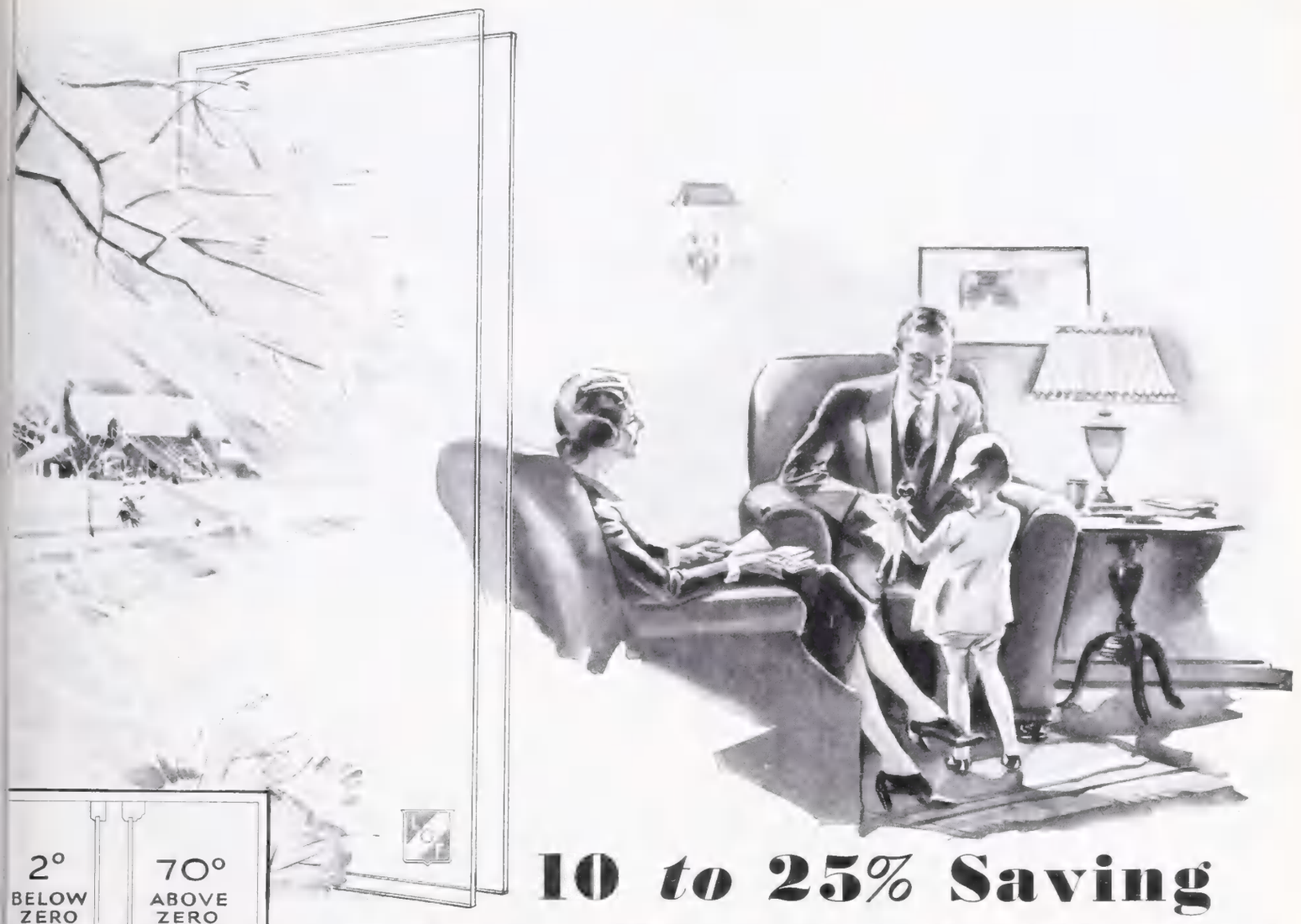


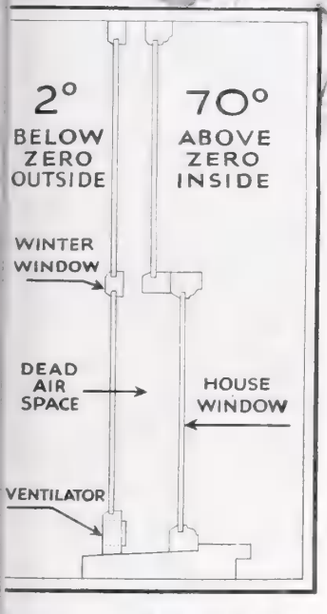
Queensboro bridge *as seen from the garden*

really know about the private life of our forbears? It is hard enough to be honest about one's own!

My grandfather and grandmother occupy the prominent spaces. Grandfather William T. McCoun, who was a noted lawyer in his day and whose home at 30 Warren Street was famed for its hospitality, was very handsome — and, judging from his clothes, must have gone to a good tailor. Opposite is my grandmother, who was one of twelve children — eleven girls and one boy. The boy died at an early age! No comment is necessary. She was Emma Jackson and a direct descendant of an old Huguenot family from Lille, France. She loved clothes, and at a time when it took weeks to cross the Atlantic, her evening gowns and confections were all imported from Paris. The portrait in question shows her in a black velvet gown with a yellow crêpe turban. It was this gown which she wore at a ball given to the Marquis de Lafayette when he was entertained in this city. On another of the panels is a remarkably fine silhouette of my father in his wedding suit, by Edouard.

Bright chintz covers the furniture, composed of easy-chairs and





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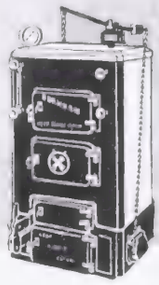
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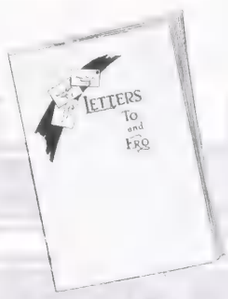
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Sutton Place

(Continued from page 534)

a deep sofa. Everything in this room spells comfort. I have one of the new radios, so that, as I rarely go out in the evening, I listen in with appreciation.

My bedroom, which is also in the rear, is painted in a Chinese blue and buff-yellow. The dressing table stands between the windows. All of the furniture in this room was brought over from France, where I had used it for many years.

I have left the outside of the premises to the last, and yet it was on account of this that I really bought the house.

We have a community garden which does not seem too large until we have to pay our city taxes. It stretches down to the very water's edge, and as each property holder has a tiny private terrace of twelve feet in depth, we make these bright with flowers, so that when we hear the first spring songs of the birds we know that our tulips will soon be up.

As our houses in the rear face east, the sun pours in all the forenoon — no tall buildings, nothing to obstruct either air or light. Then, swung over the river, is the Queensboro Bridge, which, architecturally, is a delight to the eye.

Ours is indeed a garden spot, an oasis in New York. Not a sound at night but the river boats gliding up and down alive with fairy lights. An occasional whistle, but no honk-honk from automobiles, and no traffic sounds. It is all so peaceful that one might as well be living miles away.

The Extra Room

(Continued from page 503)

irreproachable dressing table. If preferred, its place might be taken by a *poudreuse*, one of those delightful revivals of the eighteenth century, whose lifted lid reveals a complete boudoir table.

Between the windows stands a handsome chest of drawers in beautifully grained walnut. This offers three roomy drawers for the guest's possessions, and the mirror above makes it into a bureau for a man. Best of all, the front of the top drawer drops down on hinges and turns into a substantial desk complete with pigeonholes, a necessity in every well-equipped living-room or guestroom.

There is a small light chair for use at desk and dressing table, and the others are thoroughly comfortable, but not too heavy in design. Their upholstery repeats the colors of the India print, the armchair being covered in a plain green rayon fabric and the lighter models in patterns which suggest old tapestry or needlepoint.

If the accessories are chosen with care, very few need be changed or moved when the room alters its character. Lighting may be arranged so that the lamps will be equally useful and well placed for the dressing table, the armchair, or the convenience of a guest who enjoys reading in bed. Those shown in the illustrations include a simple wrought-iron stand lamp with parchment shade, a metal table lamp in pewter finish shaped like an old oil lamp with shade in beige and green, and an interesting example of the new grooved pottery with a deep rose base and beige shade.

Some households even solve the guestroom problem by fitting up the extra room for use by two persons. There is a miraculous new day bed shown in two of the illustrations which turns into perfect twin beds, with splendid coil springs and good mattresses, at little more than the touch of a finger. One end is detached to make the head of the second bed, and a single movement swings one out from under the other and equalizes the height. The whole thing moves easily on small wheels concealed beneath, and in its day-bed form there is no appearance of bulk.

The room will gain in beauty if the furniture chosen is, if not strictly period, at least harmonious in design. The pieces shown in the illustrations in general are of eighteenth-century design although no two belong to exactly the same tradition. Of course such two-purpose furniture is somewhat more costly than the more usual models, but if the housekeeper feels that the extra room should be furnished as economically as possible, excellent results may be achieved at a very low cost.

Whether the extra room be furnished luxuriously or with the greatest simplicity, careful planning is the essential factor in its success. The owner of such a room as we have shown is entitled to feel that the guest is as comfortable and as beautifully entertained as would be possible in a room entirely set aside for the purpose.

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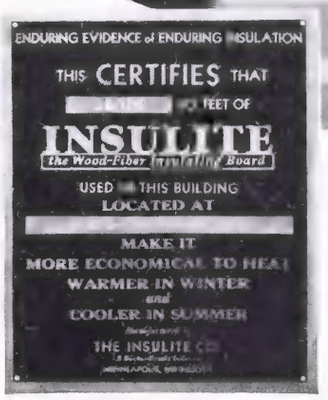
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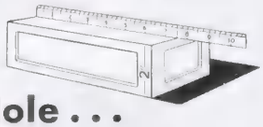
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The House Confidential

(Continued from page 507)

giggled Mandy when we met, and I nodded as we ran. There in the kitchen stood the caterer's driver like a statue carved from ebony, his eyes completely circular as he stared at the crocodile. He had pulled out the kitchen table so as to make a better place for the ice tubs, and the crocodile, urged forward by the back leg of the table, had gathered momentum and had continued briskly out into the open, with grinning jaws.

'It's stuffed!' said I. 'It's only stuffed!'

'Yessum,' said the caterer's man, 'Ah know that now. But Ah *did n't* know it when he come runnin' out at me. And that's why Ah drapped this tub.'

The scattered ice and salt were soon cleared up, the driver went his way, and Mandy, still in ecstasies, was left in charge. I went back in time for the brief intermission, when the four best Strings in the company, with Gregory at the organ and Lucinda at the piano, were getting ready to play Edgar Barratt's 'Coronach,' the first time this lovely thing had been played for us with its full complement of parts. This was our regular custom; one selected piece was always played first by the quartette, and the whole orchestra would try it later. And so only the quartette was wanted now. With my violin under my arm, I was going over to get myself a seat by the window, when Judge Spofford signaled to me around the corner near the door.

'Can you keep a secret if I show you something?' asked Judge Spofford. I trusted the Judge's judgment; I promised. On tiptoe he led the way toward the hall. 'Just put one eye out around the corner,' said the Judge, 'and see what you see on the landing halfway up the stairs.'

I peered around, expecting to see Hewlett. But this time there were two little ghost-walking figures at the turn of the stair. Hewlett had come out to his favorite perch, proudly leading with him his small sister, much as a young man might escort a young lady to her first box seat. Behind him he was virtuously trailing two large quilts, and along with this procession came the cat. In one of the quilts, Hewlett wrapped the baby, and hoisted her with prodigious effort into the corner of the window nook. Then, turning around and around like a top, he wound the other quilt around himself, and clambered up beside her, followed by Pussmans. There, in solemn rapture, they grandly sat. I knew that somebody would spy them plenty soon enough and report them to Lucinda. Meanwhile it would not do them any harm to hear a stringed quartette. The Judge and I dodged back before we were discovered. When we arrived in the music-room again, Lucinda and Gregory were busily sounding 'A' for the violins to tune.

'Just one more secret,' rumbled Judge Spofford, under cover of the general scramble for cosy benches and chairs. 'Nobody knows that we've been considering a gift to the Club, and we have n't found a house that compared with this property for the purpose. I don't want to urge Greg now, but if you ever notice that he is beginning in the slightest degree to waver, you might just drop me a word to that effect.'



There, in solemn rapture, they grandly sat

Glancing across at Gregory, who was pulling out stops and trying his pedals in the organ loft, I promised that I would. Candlelight and firelight, tall windows and broad casements — the place really would have been a distinguished clubhouse for this choice gathering of congenial souls. I did not wonder that the Judge and his two old cronies had thought of it. The gift to the community would have been a very wonderful thing.

'We'd like to bind the bargain beyond all words to express,' concluded Judge Spofford. 'But just between you and me and the organ pipes,' he added confidentially, 'I'm not at *all* surprised that Gregory does n't want to sell his house!'



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Tuscany Breakfast Table Setting

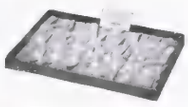
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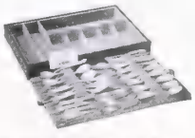
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ESTABLISHED 1886

383 MADISON AVENUE, NEW YORK



15 SHRUBS FOR MASS PLANTING

(Continued from page 512)

IN THE *Middle Atlantic States*

excellent for mass effects. The flowers, which are borne in great profusion, are a soft rose-pink in color, followed by very decorative bright red fruits that last well into the winter months.

Philadelphus grandiflorus
[*Big Scentless Mockorange. Up to 12'*]
Particularly valuable for mass planting because of its substance and height. Of large, spreading habit, with graceful branches and large white flowers borne in May and June, although lacking almost entirely the fragrance associated with most of the other members of the mockorange family. Has a tendency to become leggy with age and is therefore better adapted to mass planting than for use as a specimen shrub.

Rhododendron carolinianum
[*Carolina Rhododendron. 5'–6'*]
Of rather dwarf growth, with flowers borne in great profusion during the month of May, of pale rose-pink. Although native to the mountains of North Carolina, this is a very hardy species and because of its habit of growth is one of the best for foundation planting or for facing down large mass plantings. The leaves are evergreen, broad and somewhat blunt at the ends and attractive throughout the year. Like other members of the group, it prefers a peaty soil of high acidity and will sulk its life away unless given favorable conditions.

Rhododendron maximum
[*Rosebay Rhododendron. 10' and more*]
One of the best-known of our native rhododendrons, and of great beauty. It is extremely hardy, is of dense growth, and although generally seen at a height of about ten feet, under very favorable conditions will grow even to thirty feet. The leaves are larger than in any of the other hardy species, and the flowers, which vary in color from white to rose-pink, are produced in large clusters during June and July. Is particularly well adapted for large mass plantings, for underplanting in woodlands, and along wooded walks and drives. It is not suitable for foundation planting or for the small place, as its habit of growth is too bold and vigorous.

Rhus cotinus
[*Common Smoketree. 14'–15'*]
A very decorative and ornamental shrub, somewhat tree-like in its habit of growth. The foliage is a soft, cool green, and in July and early August the shrub is a mass of plumy, mist-like bloom, delicately tinted with purple. A few ripening fruits are usually scattered through the panicles of bloom, giving a unique and rather striking effect. Handsome either for mass planting or as a specimen.

Spiraea thunbergi
[*Thunberg Spirea. 3'*]
Well adapted for the foreground of mass plantings. Of bushy habit, with very slender, twig-like branches and small leaves, narrow and quite pointed, of slightly yellowish green, turning orange and red in the autumn. It blooms very early in the season, its myriad small white flowers coming before the leaves unfold.

Stephanandra flexuosa
[*Cutleaf Stephanandra. 4'–7'*]
Of wide, spreading habit and graceful form, particularly desirable because of the dainty, lace-like texture of its foliage. The small white flowers, which come in June, are inconspicuous, but the fern-like foliage, which is a soft green during the summer and a reddish bronze in the autumn, is very attractive.

Tamarix africana
[*African Tamarix. 12'–13'*]
Slender, graceful, and upright in habit, it is noted particularly for its light, feathery foliage, which forms a pleasant contrast when used in combination with other shrubs of more dense texture. The flowers, which are a clear, warm pink, are borne in May, in long, slender racemes, and are very decorative and lovely.

Viburnum opulus
[*European Cranberrybush. 10'–12'*]
One of the finest members of this large family. Of upright, rather spreading habit, with showy white flower clusters in May and June, followed by bunches of large, brilliant, scarlet berries, which remain throughout the winter. Unlike most of the other viburnums, the foliage does not turn a vivid color in the autumn.

Weigela amabilis
[*Rose Weigela. 6'–9'*]
A tall, somewhat rank-growing shrub, well adapted to mass planting. The foliage is a soft, cool green, and the large tubular flowers, which are borne in great profusion in late May and early June, are deep rose on the outer side of the petals and paler within.

IN THE *Northeastern States*

Rhus copallina
[*Shining Sumac. 15' and over*]
Not often as tall as the smooth or staghorn sumac, but more compact in habit of growth, with leaves more shining and autumn color of the deepest of reds. It suckers a bit and makes dense colonies. It is the native sumac, with little wings on the petiole of the leaf and no teeth on the leaflets; but beware of the poisonous poison sumac (*Rhus vernix*) with neither wings nor teeth.

Ribes odoratum
[*Golden Currant. 5'*]
Offers spicy fragrance that in quantity is very striking. It reaches out widely in arching sprays of shining cut-leaf gooseberry foliage (no thorns). The (*Continued on page 542*)



DROUGHT WARNING TO TREE OWNERS

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15 Shrubs for Mass Planting

(*Continued from page 540*)

leaves appear early, and drop late with dull red color. As foliage mass it is very worthy, but the yellow tubes of cinnamon fragrance in April should bring it back into favor.

Rosa blanda
[*Meadow Rose. 3'–4'*]
Gives red thornless stems in winter and lacy compound foliage all summer. As it suckers it becomes small thickets some four feet high, very effective for edging taller shrubbery. In June the cloud of wild-rose blossoms makes it one of the most floriferous, but it takes a large group to bring out its special beauties.

Rosa moyesi
[*Moyes Rose. 7'–9'*]
With arching, irregular sprays of fern-like foliage, this well represents in mass the value of the wild species of China. In June it has large wild roses, distinguishable by the very dark centre, but it is the foliage that gives the mass value through the summer. Solitary rose (*Rosa hella*) is quite similar, but has a smaller flower with yellow stamens.

Rubus deliciosus
[*Boulder Raspberry. 4'–5'*]
An erect, bushy shrub with five-lobed leaves resembling stephanandra or some unusual spirea. In the late spring it has clouds of white starry five-petal flowers, like single white roses. It is a thornless white wild rose, with unfamiliar foliage. An old but not common friend, from Colorado.

Sorbaria aitchisoni
[*Kashmir False-spirea. 15' and more*]
This has willowy twigs with narrow dark green mountain-ash foliage. For texture and dark color it surpasses privet or any such common shrub, yet it is of easiest culture and free from pests. Throughout the summer, but especially in July, it bears large triangular panicles of small white flowers like the tree lilacs, or a giant privet, with much better odor.

Spiraea arguta
[*Garland Spirea. 4'–5'*]
Gives the most delicate of all foliage texture of narrow-leaved shrubs, except tamarix. So slender that one or two shrubs are hardly noticed, but a large group brings out its special character. The earliest of spireas to bloom, it has, in April, many tiny white blossoms.

Tamarix gallica
[*French Tamarix. 10'*]
Although by itself rather meaningless, in large masses its feathery fern-like foliage, of a soft blue- or gray-green, gives the lightest texture effect of any shrub. It has a mist of tiny pink blossoms in June. It prefers a light sandy soil, in full sun, and thrives in an alkaline soil or even the salt of the seashore. Though tree-like by nature, its average height is about ten feet.

Viburnum cassinoides
[*Withe-rod. To 6'*]
Of all the viburnums, native or Chinese, this has the most shining and leathery foliage, which in summer might be mistaken for some broad-leaved evergreen. In mass planting its erect dense habit of growth is well displayed. Will grow in any soil, in sun or shade, and no pests of any kind visit it. There are the usual flat clusters of small white flowers in May, and small blue berries which evolve through green, white, pink, and purple.

in the *Middle Western States*

handsome dark green leaves, bearing profuse clusters of pure white, deliciously fragrant flowers in late June. One of the best tall shrubs, but usually needs some foreground planting to cover the lower part of the stems.

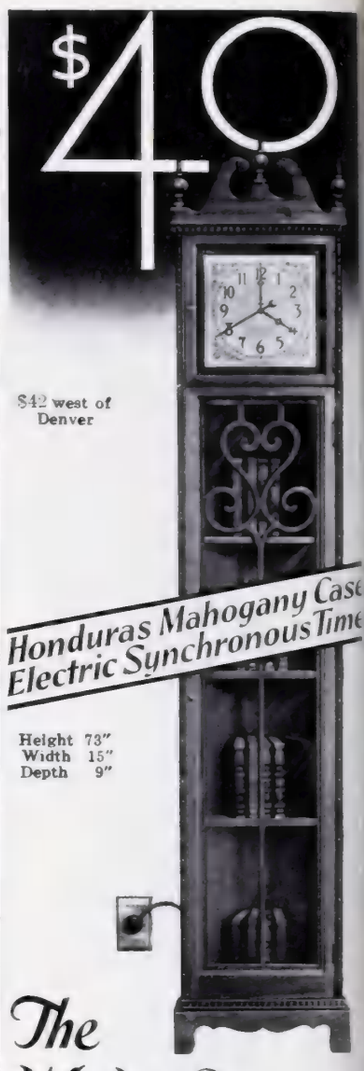
Rhus canadensis
[*Fragrant Sumac. 4'–6'*]
A low, spreading shrub of great value for massing in front of large shrubbery groups. Its small yellow flowers, borne in early spring, are rather inconspicuous, but the handsome aromatic foliage, which turns brilliant red in fall, makes it worthy of a place in any planting.

Rosa setigera
[*Prairie Rose. 5'–7'*]
Native over most of the Middle West. It forms a dense stout bush with arching, reddish stems and profuse clusters of deep rose flowers in July. Very useful in the front of the border and does well on most soils.

Spiraea van houttei
[*Vanhoutte Spirea. Up to 6'*]
This plant is so well known as to need no description, but its attractive arching sprays of white flowers in early May and its handsome foliage make it worthy of inclusion in any list.

Syringa vulgaris in variety
[*Lilac. 8'–15'*]
One of the most popular of all shrubs and also one of the most useful. Of attractive habit of growth and foliage, with handsome flowers, in a variety of colors from white to deep reddish purple, according to variety. The new French hybrids are especially useful.

Viburnum dentatum
[*Arrowwood. 8'–10'*]
A well-shaped shrub, with very handsome bright glossy green leaves and white flat panicles of bloom in June. A large shrub, requiring plenty of space to develop. (*Continued on page 544*)



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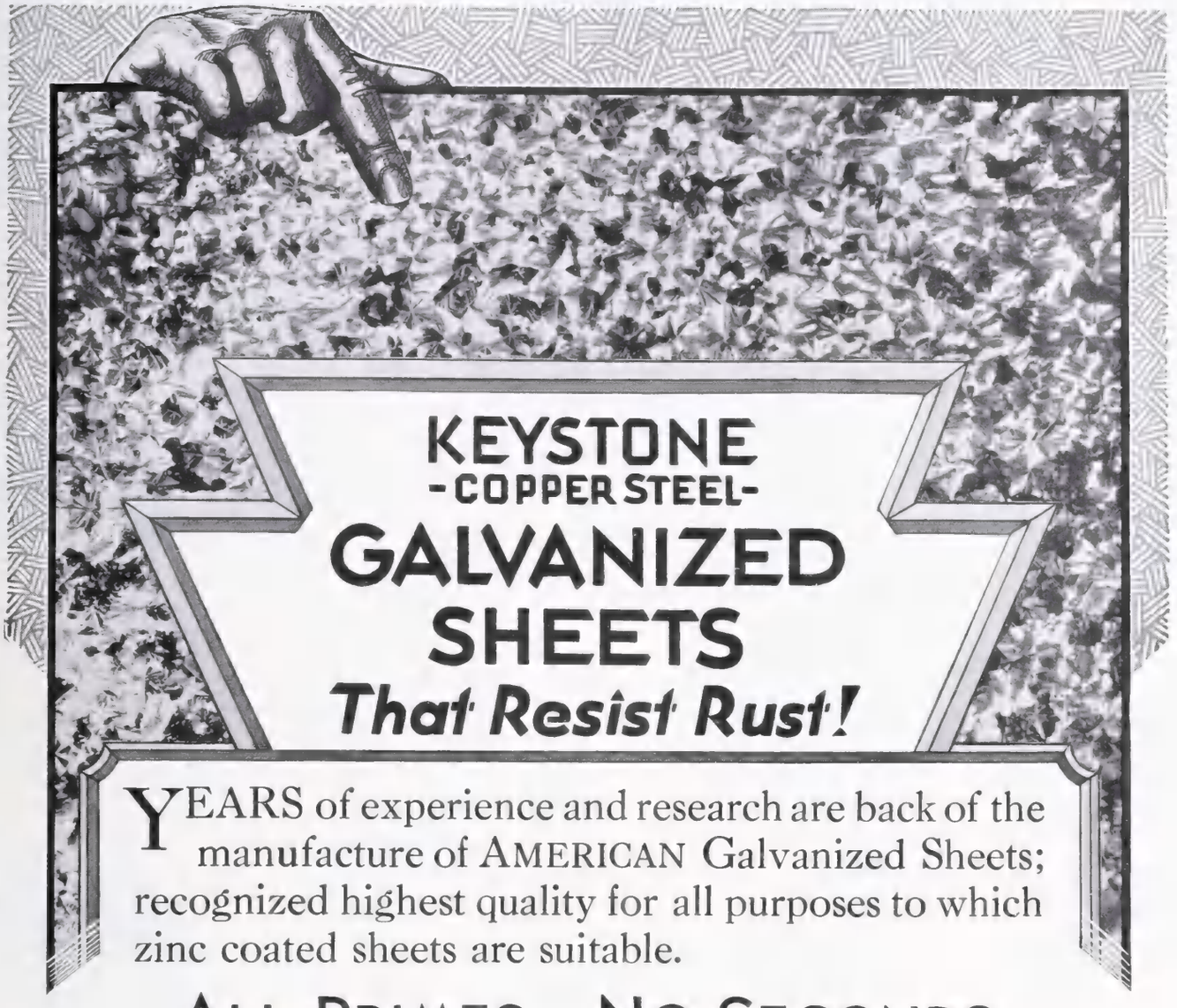
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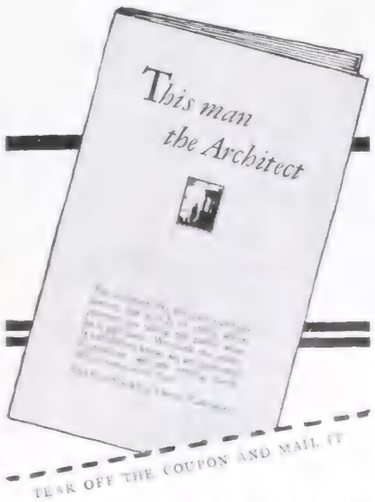
No. 6
IN A SERIES OF
Information Bulletins
ON THE ARCHITECTURAL PROFESSION



THERE is a wide-spread impression in the public mind that the architect is a maker of plans — that is all; that if one buys a set of plans he has the complete means of erecting the building. This misconception, of course, is far from the truth. The architect is no more a mere maker of plans than the lawyer is a mere compiler of briefs, or the doctor a mere writer of cryptic formulae. These are mere means to an end, and they may be, and probably will be, changed as the development of the case requires.

We have put some facts of this kind into a little booklet, "This man the Architect," which we shall be glad to send upon request, without charge, to any one who is interested. Please enclose a self-addressed stamped envelope.

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(Booklet measures 3½ x 5½ inches)

15 Shrubs for Mass Planting

(Continued from page 542)

Viburnum tomentosum
(Doublefile Viburnum. 6'–8')
A handsome, picturesque, rugged bush, with heavy thick leaves and flat clusters of creamy-white flowers in late May and early June.

In *California*

Ligustrum lucidum
(Glossy Privet. 6')
One of the best shrubs for erect, bold growth, with firm, lustrous, dark green, pointed leaves and showy panicles of white flowers. Fast-growing.

Myrtus communis
(True Myrtle. 4')
Native to the Mediterranean, this is beloved all over the world, in colder climates being cherished as a pot plant. In California the type, as well as its many varieties, is invaluable and very free-growing. Its aromatic, bright-green leaves, white flowers with many stamens, and blue berries, all combine to make it most usable.

Photinia arbutifolia
(Native Christmasberry. Up to 8')
When well-grown, makes a fine mass eight feet high, and as broad; attractive for its dark-green serrate leaves, its white flowers, and its great clusters of red berries. Responds well to cultivation and should be extensively planted. It thrives in light shade as well as full sun.

Pittosporum undulatum
(Orange Pittosporum. 10')
Handsomest of all for large masses; will grow to a small tree unless pruned; stands semi-shade and resists disease. The white flowers, with orange-blossom fragrance, add to its attractiveness.

Pyracantha lalandi
(Laland Firethorn. 4')
This shrub in the early autumn is laden with brilliant orange berries, often the whole length of the stem. Although the branches are stiff and spiny, the foliage is good, and the white flowers are also attractive in the spring, so that altogether it is a valuable addition to border plantations. It is decidedly preferable to the other orange-berried species, *Pyracantha angustifolia*, which has smaller berries, more awkward stems, and a bad habit of dying by inches from pear blight.

Rhamnus californica
(California Buckthorn. 5')
Native, and adapts itself well to cultivation. With its brownish stems and berries changing from red to black, offering contrast to the rather yellowish-green leaves, it makes an effective mass. It is disease-resistant and hardy.

Viburnum suspensum
(Sandankwa Viburnum. 5')
This species of viburnum (sometimes called Sandankwa) is valuable where weight is required in planting. Its large leaves contrast delightfully with such smaller-leaved plants as *Myrtus communis* or veronicas. Grows rapidly in average conditions.

Viburnum tinus
(Laurustinus. 6')
The guelder-rose of English gardens, thriving on warm, gravelly soil, especially near the sea, with flat heads of small white flowers in winter, often followed by blue berries. The foliage of the type is a dark green, but variety lucidum has fine large leaves of a brighter green and larger, opener trusses of flowers and berries; very hardy and tolerant of neglect. In Southern California the leaves will mildew in dense shade.

ON OPEN FIRES

BY MEDORA ADDISON NUTTER

THERE are three rare personal gifts which few women and fewer men will ever admit that they lack — the first is a sense of humor, the second a sense of direction, and the third the ability to build an open fire.

Everyone has his own pet theory as to how a fire should be laid and handled, but no two theories agree, and arguments on this subject have led to countless broken friendships and disrupted homes. Who has ever felt a really sympathetic gaze upon him as he tried to rearrange a smouldering fire? Always one is surrounded by an atmosphere of critical amusement or veiled hostility, and at the end of one's struggles a sarcastic voice is only too apt to remark, 'Well, my dear, you don't think you've *improved* it, do you?'

Yet there are undoubtedly a few fundamental principles which underlie all fire-building theories. And, speaking of fundamentals, why is it that no domestic has ever yet grasped the basic importance of ashes? Even a maid who is undisturbed by layers of dust on the mantelpiece or finger marks on the white paint is always passionately eager to sweep and scrub the hearth into a state of bleak sterility — a frill of



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The Scrapbook

BOOKLETS FOR THOSE INTERESTED IN FURNISHING

ALTHOUGH this issue is chiefly devoted to city houses and apartments, he booklets we are listing will be of interest to all of you who are faced with he problem of redecorating or refurnishing, whether it be a modest apartment r a pretentious country house — and each one is well worth a place in your crapbook. Next month we shall list for your benefit an interesting collection f booklets on silverware, blankets, and other miscellaneous articles appropriate ther for your own home or for Christmas gifts.

nless otherwise noted, these booklets are sent free, and all that is ecessary to obtain any of them is to fill in the coupon below, giving the umber or numbers as listed. ***If a charge is indicated, send stamps for he required amount.***

n addition to this service we are always glad to answer special inquir-s relating to *building, decorating, or gardening*, and hope that many f our readers who wish advice on these subjects will not hesitate to call n us. We also welcome queries about articles or illustrations pub-shed in the *House Beautiful* about which our readers may care to get nore detailed information.

1. ***Building Home Beauty:*** This book is not for your scrapbook. Rather is it a most important supplement to it. It approaches the decoration scheme from the logical source, the rug or carpet, and appropriate rugs for every room in the house, old or new, are described and shown in color. The pages or paragraphs devoted to rug arrangement and the meanings of the terms Wilton, Axminster, Chenille, American, and Oriental prove a most valuable lesson. Price 25 cents. *Mohawk Carpet Company*

2. ***Through Colonial Doorways:*** So much in furniture and decoration has been called Colonial. Should there be any doubt in your mind as to authentic designs and their availability, this booklet is an answer. If you too have been perplexed as to groupings of this sturdily simple furniture, you will find a solution of the problem in this booklet, for such groupings as well as separate examples of well-designed pieces are here illustrated. *Conant-Ball Company*

3. ***Observatory Time — Chimes and Beauty:*** The fundamental rightness of being prompt has never varied, nor has lateness ever been a virtue. Especially in these hurried days is it important that when either you or your guests glance at your clock there be no question as to its accuracy — even to the second. Add to this satisfying sureness of a Telechron motor clock the beauty of design, together with chimes, and you have a clock to be proud of. A variety of chimes, styles, and sizes are illustrated in this booklet. *The Revere Clock Company*

4. ***The Important Points of Interior Decoration:*** Obviously it is out of the question in shopping for rooms to be redecorated to carry with you all the notes you've made as to what you think is needed for each room. Your experience with the multitude of fabrics and patterns available has taught you that such a procedure is impractical. The manufacturer publishing this folder believed a guide to fit the average handbag, prepared by a decorating authority and containing the essential points to be considered in selecting one's furnishings, would be most welcome. We think he was right. We think you will agree with us. *Columbus Coated Fabric Company*

5. ***Draperies and Color Harmony:*** In your attempt to coördinate colors in the various rooms of your home, have n't you often wished there might be some illustration in color to help guide you? Here is a booklet supervised by an outstanding decorator showing twelve rooms done in color by two very good artists. The combinations of fabrics suitable for various historical periods are also shown in color. The whole contents amply proves the economy of good taste and good fabrics. Price 20 cents. *The Orinoka Mills*

6. ***For Living-Rooms of To-day:*** Every product of any sort of manufacturer to-day is made to sell when new. But time, plus the obvious factors of design and style, is what eventually proves the quality of a product. Since 'your home tells what you are,' does n't it therefore seem most logical that the selections and additions you make to it should be those that will grow old gracefully? This booklet photographically portrays living-room furniture that fulfills the above qualifications. *Valentine-Seaver Company*

7. ***Kittinger Furniture:*** Here is an interesting booklet on the subject of authentic period furniture for every room in the house. It includes illustrations as well as layouts which will help you to plan your own furnishing scheme. The furniture illustrated is indicative of the care that has been taken in faithfully reproducing every piece. *Kittinger Company*

8. ***Rockwood's History:*** The importance of pottery as an essential of correct decoration is generally accepted. But what is not generally known is that true art is incorporated in the products of one of this country's finest potteries. That this company has supplied pieces for art museums all over the world may not be the reason why you should buy, but surely it is adequate proof of the successful striving for a perfection that is bound to appeal to you. This booklet is a history of a most famous pottery — an explanation of its ideals and why each artist marks his own creation. *Rockwood Pottery*

9. ***Goodyear Rubber Floors:*** Is your new decorative scheme not wholly successful on account of your floors? Perhaps the problem is not so hopeless as you think. To give you not only one, but a dozen solutions, we suggest this booklet. Regardless of whether your problem be one room or your entire home, you will find suggestions, in color of course, in these illustrations. Among the many advantages of rubber floors are the facts that they are easy to walk on, easy to clean, retain high polish, and come in attractive patterns, all of which reasons for using them you will find illustrated in this piece of literature. *Goodyear Tire and Rubber Company*

10. ***The Table in the Home:*** Would n't it be rather an uncomfortable room that did not have a single table? But then it is probably just such a room that would cause you to realize the importance of them. Since they are so essentially complementary to all other furniture, good taste as well as good judgment will of course demand that they be wholly in keeping with your other pieces. For your guidance this booklet pictures tables of almost every style, design, and use. The importance of such pieces is emphasized by the illustrations shown. *Imperial Furniture Company*

11. ***Reproductions and Adaptations of Antique Furniture:*** This booklet will be welcomed by everyone at all interested in antiques and reproductions. Every piece pictured is reproduced from an original in either a private or a public collection or museum. The present location of these pieces, as well as their historical period, is also given. Included, too, is an interesting chart connecting the important styles with the times to which they belonged. Price 10 cents. *Charlotte Furniture Company*

12. ***Reed and Rattan Furniture:*** The time is long past when the furnishings for the sunroom were always purchased in the spring. But to-day the solarium is such an integral part of the modern home that it is quite as important as any other room in the house. This folder contains a group of photographs showing the newest designs of a firm specializing in this type of furniture. Price 20 cents. *Sons-Cunningham Reed & Rattan Company, Inc.*

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THE Cowdin TABLE

STEFAN ZWEIG, brilliant Viennese critic, writes on

PROUST HIMSELF

for the *November* ATLANTIC MONTHLY. The strange Parisian genius was little known as a man, despite the great fame of his books. Here is a vivid portrait of the author whose own life was as strange a fantasy as anything he ever created with his pen.

ON OPEN FIRES

(Continued from page 544)

pleated newspaper appearing in her eyes much more hygienic and decorative than a heap of ashes.

A FRIEND of mine whose generous hearth contains a veritable mountain of treasured ashes is a sore trial to his Cockney maid. "'E won't never let me hempty 'is hashes,' she bitterly complains. But in strict confidence, which I hope this article will not betray, she has told me that when the gentleman departs on a trip to the Orient or to South America, she surreptitiously removes several pailfuls of ashes, the lack of which her lord and master has not as yet remarked.

Nevertheless, a good bed of ashes is an essential foundation for an open fire and is next in importance to a good draught, without which no fireside can ever hope to be a joy and comfort in the home. And in regard to draughts, this may be an appropriate time to state that if there is a damper in the chimney it is advisable to open it — a fact which many people overlook until they have been smoked out and a chimney expert has been called in to diagnose the trouble. Other greatly maligned chimneys are often completely reformed if a piece of twisted newspaper is first lighted and held up the flue, thereby creating an upward draught of warm air before the fire is started. Opinions vary as to the amount of ashes one should have in a fireplace, and as no one will be able to contradict me until this article appears in print, it seems a splendid opportunity to advance my own theories on this whole subject without fear of interruption. So, in an unaccustomed tone of authority, I hereby recommend the following procedure: —

FIRST, accumulate or acquire a bed of ashes level with the horizontal bars of your andirons; next scoop out a little valley between the andirons to ensure a good draught through the centre. Now place a large log well back on the andirons, a smaller log six inches in front of the backlog, and on top of these lay at right angles half a dozen pieces of kindling wood. Across this grating lay a third log. Light your Cape Codder, having first rolled it in the ashes, and push it under the logs. And now, unless your wood is green or your draught poor, an excellent fire is bound to result. If paper instead of a lighter is used, it should be lightly crumpled and the wood laid over it as described above. Or if kindling wood is lacking, the third log may be placed slanting across the two lower ones. Another method is to slant the kindling wood against the backlog, an arrangement to be recommended if only two logs are to be used, though it is difficult to build a successful fire with less than three logs. Occasionally it is argued that the largest log should be placed in front instead of in the traditional 'backlog' position, the idea being that the large log prevents the other wood from falling forward and the quickly burning wood in the rear causes more heat to radiate from the back of the fireplace. Many variations are, of course, possible, but a fair draught, plenty of ashes, and a slight breathing space under the centre of the logs are the primary requisites for a well-laid fire. The chief advantage of a sustaining foundation of ashes is demonstrated when the logs begin to break. Then, instead of falling between the andirons and smoking disconsolately, they gently subside on their bed of ashes and continue to burn and glow until the last scrap is consumed.

There is one more item to consider in addition to draughts, ashes, and methods of laying wood — and that is the wood itself. No favorable circumstances will make green wood burn cheerfully, and there are few things more depressing than a sizzling log exuding sap and resolutely refusing to ignite. If too green, it will not burn at all, and if too old and dry, it will burn very rapidly and need frequent replenishing.

Of all woods, apple wood is one of the pleasantest to use and, like elm, oak, and other hard woods, gives a steady flame and maximum amount of heat. White birch is decorative on the hearth and burns quickly without sparking.

Pine is unsatisfactory for anything but a camp fire, since it burns spasmodically and is sure to snap sparks. Beech is equally dangerous and unreliable for the same reasons. Cedar has probably the most delicious fragrance, but is almost impossible to procure except in places like Bermuda, where it is the only wood available and where its aromatic incense is as characteristic of the island as the fragrance of Easter lilies.

Like all bromidic phrases, the well-known remark 'There's nothing quite like an open fire' is obviously true, and in most of us there is still a deep and primitive joy in the contemplation of a blazing hearth that no competent electric heater or realistic gas log can ever hope to rival.



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How Does Your Garden Grow?

by

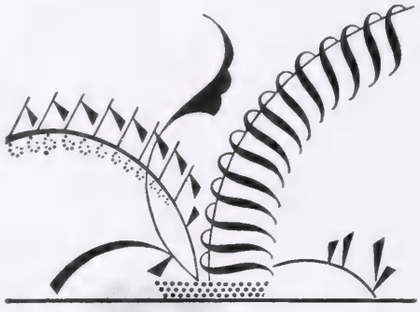
ELIZABETH LEONARD STRANG

PUTTING THE GARDEN TO BED Now is the time to start that mysterious rite known as putting the garden to bed. After the first killing frosts, you have, of course, pulled up the annuals and removed all gladiolus which may have been introduced as fillers. Now you may cut the tops from the perennials, which will by now have finished blooming. It is a mistake to cut these down too closely. For instance, the branches of nepeta act as a protection to the root and lessen winter-killing, and the tops of hardy asters and the like, left standing a foot high, will help prevent the mulch of leaves from blowing away. Now clean out all weeds, remove creeping roots which have spread out of bounds, and plant such groups of bulbs as you desire to introduce into your spring picture.

▪ ▪ ● Some good gardeners now apply a mulch three inches deep, of cow manure, old and well-rotted. They then insert a spading fork between the clumps of perennials and gently wiggle it into the ground to a depth of about three inches, working it back and forth. This stirs up the soil, though it does not disturb the plants, and enables the richness of the manure to leach downward. In most gardens, this mulch of manure is sufficient; in others it is covered, after the ground is frozen hard, with a three-inch layer of leaves, salt hay, or clean straw. Ordinary hay makes weeds. Sometimes a covering of cut pine or juniper boughs is applied on top of the manure or on top of a mulch of peat moss, or directly on the ground, a quick-acting fertilizer being applied in spring in lieu of manure. Some gardens are obliged to worry through with no covering at all, though it is strongly recommended that these be weeded and tidied before winter sets in. In such cases leave most of the tops of the perennials uncut.

It must be remembered that if the winter mulch is applied too early it encourages mice to dwell therein, and feed upon your choicest tulips and lilies. So wait until the ground is frozen hard. In spring do not be in too great haste to uncover, but wait until the bulbs begin to push up. Some fleshy plants like foxgloves and Canterbury-bells are better left unmulched. In applying manure skip Arabis, alyssum, and most creeping plants. Indeed, a light covering is better than one which is too heavy. Drainage is of as great importance as covering. Some nurserymen dig a trench between the rows of Japanese anemones into which the melting snow drains. If you have ordered lilies from Japan which are late in arriving, a thick covering of leaves applied early will keep the ground from freezing until they can be planted.

▪ ▪ ▪ So much for the winter protection of the flowers. Box bushes are sometimes covered with pine boughs tied at the top, the stems stuck into the ground in a circle around them. The needles begin to fall just at the time when the covering should be lightened in the spring. Another excellent way is to make a box-like frame of lathes over which burlap is tacked. This lets air circulate, but keeps off the sun and wind. If packed in leaves between rows of chicken wire, the bush is kept too warm and becomes very tender, as the leaves form a soggy mass around it. Cornstalks, burlaps, or boughs should protect evergreens on the windward side, especially those which have just been moved. Roses are protected in ways which vary with the locality. Near Boston it is customary to hill up the soil around them and protect still further with leaves, straw, or burlap. Standards are loosened by digging on one side and laid down, their tops being covered with soil. To jacket them too closely with straw sometimes causes them to heat and die. Climbing roses on the north side of the house out of the sun, but sheltered from blasts of wind, will winter better than those in a warm corner where the sun beats upon them. In such cases a burlap screen will be enough protection.



PLANT MATERIAL *referred to in the text can for the most part be obtained from the nurseries whose advertisements appear on these pages. For sources of those plants not generally carried write to the Readers' Service Department, House Beautiful, 8 Arlington Street, Boston, and enclose a stamped self-addressed envelope.*

NEW TREES AND SHRUBS Some of the more unusual berried shrubs are: *Photinia villosa*, Christmasberry (8′), with narrow leaves, white flowers, and a profusion of red berries in autumn; *Symplocos paniculata* (10′), with berries of robin's-egg blue in October, attractive to birds; *Symphoricarpos chenaulti* (5′), a new member of the coralberry family, with foliage lovable for its soft texture and dense clusters of small dark violet-red berries.

PLANT MATERIALS Each year we discover new trees or shrubs. Last year it was *Fontanesia fortunei*, a shapely little tree with white blossoms; this year it is *Evodia hupehensis*, a small-growing tree from northern China with panicles of yellowish-white flowers in midsummer.

● ▪ ▪ Less used than the familiar flowering dogwood is the Japanese flowering dogwood (*Cornus kousa*). It blooms a month later than *C. florida*, and the bracts, instead of being sharply indented, are pointed on the tips.

▪ ▪ ▪ It is interesting to note that the hardiest variety of Gordonia is recommended as *G. alatamaha*, a large shrub with shining foliage and white flowers in autumn resembling the gardenia. I do not know if this is hardy in Massachusetts, though listed on Long Island.

▪ ▪ ● The *Stewartia pentagyna* (15′), however, another rare shrub with camellia-like blossom, is said on (*Continued on page* 550)



Six million Daffodil blooms at our Mile-Front Daffodil Farm at Islip, L. I.

Bulbs for Autumn Planting

for April and May Blooming

Daffodils

s of the finest varieties are now being produced ır Long Island Farm in as good quality as for- y imported. Following is a Special Offer of:

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Special Collection Offer

each of above, 60 Bulbs	$ 7.00
each of above, 150 Bulbs	15.00
each of above, 600 Bulbs	50.00

Tulips

Few spring flowering plants rival the May Flowering Tulips for brilliance of bloom. They are a wonderful addition to the flower garden. Following is a Special Offer, including Darwin, Breeder and Cottage sorts:

Ten Fine Varieties

Bronze Queen *(Breeder)* Soft golden bronze
Cardinal Manning *(Breeder)* Bright rosy violet
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10 each of above, 100 Bulbs	$ 6.00
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100 each of above, 1,000 Bulbs	50.00

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THE HOUSE BEAUTIFUL GARDENING MANUAL

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TRADE MARK G P M

for plants that need Winter Protection

Roses
Rhododendrons
Perennials
Ferns
Evergreens
Fall planted Bulbs
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etc.

Packing bulbs and tubers for Winter storage

ALL plants that remain in the ground from one season to the next, are subject to the ravages of winter killing. The loss and damage from this cause is stupendous. It is not unusual for a single garden to suffer loss of hundreds of dollars' worth of flowers and shrubs.

And this is a totally *preventable* loss. All that is necessary is a thin blanket or covering of G P M Peat Moss to protect the roots against ground heaving, which results from alternate freezing and thawing in late Fall and early Spring. This heaving tears away feeder roots. Because of its unusual structure, G P M Peat Moss insulates against this action — it *prevents* heaving . . . keeps the roots covered at all times . . . prevents the earth from drying out too much . . . stops occasional early flow of sap induced by premature warm Sun rays . . . will save you many times the small amount of its cost.

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The palings of live young chestnut saplings, woven together with Copperweld wire, need no paint to enhance their natural beauty...therefore your first cost is the last.

In *full* five foot sections ready to erect.

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Order them *now!* Tip-Top bulbs at rock-bottom prices. For example—

Darwin Tulips

100 *for* $4.00

Choicest, first size bulbs, sure to bloom. Schling's special mixture of ten of the finest named varieties — not the ordinary field grown mixture. A **$6.00** value for **$4.00** or, if you prefer, 50 bulbs for **$2.50**.

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Our Old Dominion Collection in choicest mixture of airy and medium Trumpets, short cupped and lovely Poet's varieties. All first quality bulbs grown in Virginia where their culture has flourished since Colonial days. These bulbs being native, are fully acclimatized and none better can be grown anywhere.

100 for $8.50 1000 for $80.

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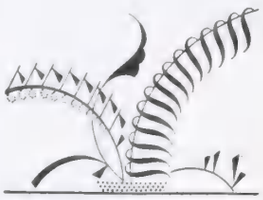
Schling's Bulbs

MAX SCHLING SEEDSMEN, Inc.
58th St. and Madison Ave., New York City

How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG



(Continued from page 548)

good authority to grow in Ipswich, Massachusetts. This is hard to buy, for often when you do see it listed in a nursery catalogue you find that they are sold out.

NOTABLE NATIVE SHRUBS The common witch-hazel is now in bloom. A hillside covered with the dainty yellow blossoms is a sight I look forward to each autumn as I make a certain train journey. This native shrub (*Hamamelis virginiana*) is useful for filling under trees in dense shade. The Japanese witch-hazel (*Hamamelis japonica*) has its yellow flowers appearing in February and March. The vernal witch-hazel (*Hamamelis vernalis*) blooms from January through March, with flowers varying from yellow to maroon-red; and *Hamamelis mollis* may be recognized by its large, soft-texture leaves. It has golden-yellow flowers in March.

NEAR EVERGREENS With the falling of the leaves one becomes aware of the beauty of the broad-leaved evergreens and realizes what an important place they take in the pre-snow landscape. Certain shrubs are almost evergreen in their effect, notably the privets. One not so well known is the *Ligustrum lodense*, a very hardy dwarf variety whose leaves persist far into the winter. The wintergreen barberry (*Berberis julianae*) is an erect shrub of open habit with light green willow-like leaves. The warty barberry (*Berberis verruculosa*) is dwarfer, with curled, spiny leaves a lighter green on the under sides.

WHEN ORDERING BULBS A few last-minute bulb combinations are now in order: early orange, sweet-scented tulip General De Wet in front of blue Virginia cowslip, faced down with Muscari Heavenly Blue; pink and white tulip Picotee in front of bleedingheart; early rose-cerise tulip Proserpine faced with blue *Phlox divaricata;* dark lilacs like Congo with late tulips, lavender Dream or Reverend Ewbank, velvety dark Le Mogol and pastel Suzon, softened by the fine texture of Persian lilacs and Hugonis rose in the background; the pastel orange of *Azalea calendulacea* with rose-colored tulips like Farnscombe Saunders.

SHRUBS IN THE FLOWER GARDEN Shrubs inside the flower garden are put there for a purpose. Some people think that anything which interferes with the growth of the flowers is out of place, but the form of the garden is of as much importance as the flowers themselves. I always plan the so-called woody skeleton of the garden before putting in the flowers. Aside from hedges, edgings, and backgrounds, I use trees and shrubs as formal accents. Two lovely Bechtel crabs may overhang a seat or flank an entrance. The four central beds around a circular pool may be overhung by the long tassels of the goldenchain tree. An illusion of distance may be created by placing at each side of the path in the foreground two tall arborvitaes. Sometimes I plant irregularly to break the formality, as when an almond or Harison's Yellow rose breaks too long an expanse of flower bed. A turf panel may be planted with irregular old clumps of box, or a lacy tree like the honeylocust may overhang a too formal pool. The four corners of narrow intersecting walks may be accented by *Spiraea vanhouttei* clipped into squares, or by globe-shaped Taxus or hemlocks. Blank corners against the wall may be filled with a mass of Persian lilac or Hugonis rose. Yet these accents must be used with discretion. About the hardest type of garden to plant or to maintain is one surrounded by an informal frame of shrubs which are constantly encroaching on the beds, to the detriment of the flowers, and give fuzzy, indefinite lines.

Rarest Alpine Seeds—2000 va

Hardy Alpine Seeds from one of the largest lections in Britain, collected from the mount of the world. List carriage paid. Seeds duty Sample collection containing 15 distinct vars. $ 32 vars. $2.50, 100 vars. $7.00. Guaranteed good collections. Also 10 vars. of any of the fo ing: Anemones, Aquilegias, Campanulas, Dian Gentians, Hypericums, Iris, Liliums, Papa Pentstemons, Primulas, Rhododendrons, frages, Veronicas or Violas, $1.25. Remit l national Money Order.

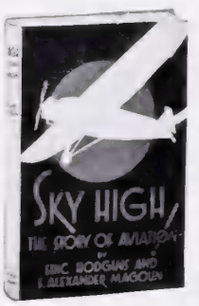
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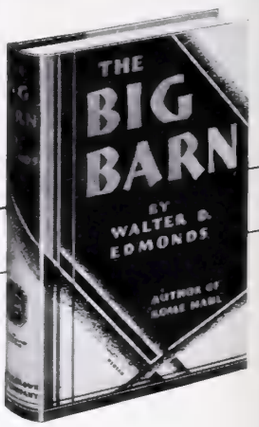
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The usual things

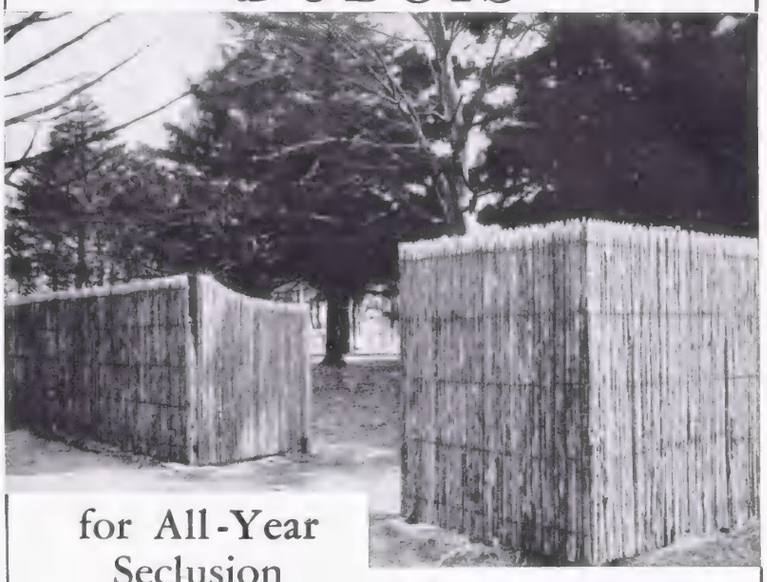
IT IS DIFFICULT to imagine the world today without some of the things that make our living in it so pleasant and comfortable. How naturally we lift the telephone receiver, step into an automobile, and look for the news of the world in the newspaper and magazine — every day of our lives.

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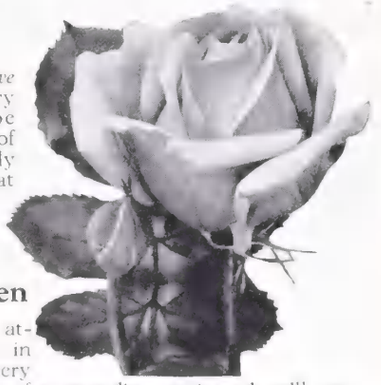
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Now is the time to *save time* next Spring when every garden minute will be crowded. Fall planting of Roses has proven eminently successful. We suggest that you plant the following —

The Dreer Gold Medal Dozen

continues to attract the attention of connoisseurs in search of better Roses. Every variety in the collection is of outstanding merit and we'll continue to improve the Gold Medal Dozen as still superior varieties become available.

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November, 1930

Every issue of 'House Beautiful' is devoted to some particular phase of building, furnishing or gardening. On the SCRAPBOOK PAGE booklets relative to that special issue are reviewed. However, a great many readers are interested in literature pertaining to other products that are advertised, so for the convenience of all we have indicated by a ★ those manufacturers offering booklets without charge. If a small fee is indicated ✤ please enclose the amount in stamps. You need not destroy even one page of your copy. Just write the name of the manufacturer, the month and year of issue and send to READERS' SERVICE, 'House Beautiful', 8 Arlington St., BOSTON.

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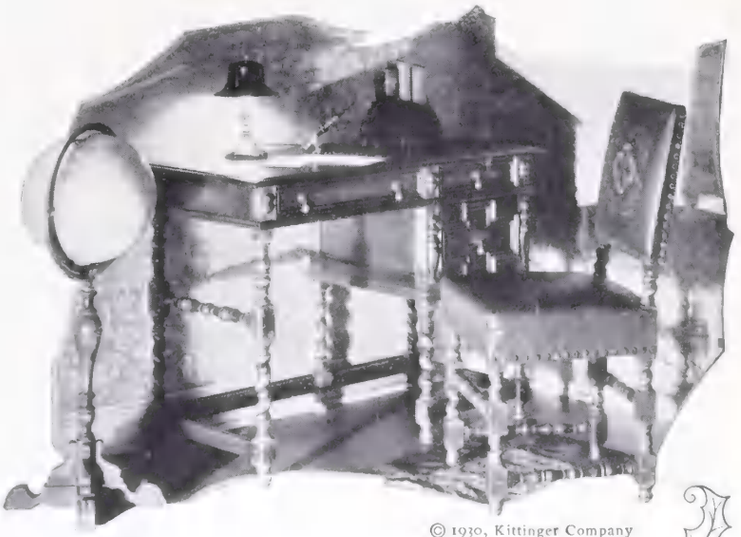
For Mother's serious or social writing . . . a charming Walnut desk and chair . . . a bookcase or revolving bookstand for the boy's study or living room . . . perhaps one of those diminutive gateleg coffee tables so useful in present day living rooms . . . and for Father, this more-than-comfortable English lounging chair.





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KITTINGER

Distinctive Furniture



CARAVANS! That is what the December Window Shopping pages have become: a great company of merchants traveling together and displaying their wares at your very doorstep. Indeed, you need not even step foot out of doors, but comfortably ensconced in your favorite chair, with pad, pencil, and the inevitable Christmas List near at hand, you may select your gifts from the best shops, secure in the knowledge that Mary Jackson Lee herself has seen and approved of every article described on these pages. Why not do your shopping early, easily, and with exquisite care so that your gifts may be accompanied by the real joy of Christmas giving?

Simply state the figure number of the item desired, being sure to mention the name *House Beautiful*, and forward with your check to the shop address given at the end of each item.

IT would be hard to imagine a more really beautiful smoking set than the one pictured in Figure 1, and no matter how many sets one already owned, this would immediately be given the place of honor. It is made of alabaster and comes in the most heavenly shaded colors of pink, green, or a sort of yellow-orange. The veinings of darker color give the boxes and bowls a special interest,

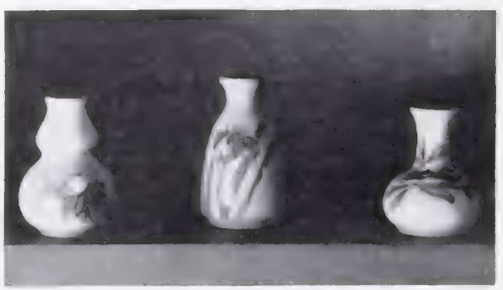


FIG. 2

and, although the sets are matched in general color, there is a slight variation in tone among the different pieces. The box measures $5\frac{1}{2}$" x $4\frac{1}{2}$" x $2\frac{1}{4}$", and the trays are $2\frac{3}{4}$" in diameter. The set of six pieces costs $8.00, or the pieces may be ordered separately, the box costing $5.25 and the trays and match holder 60 cents each, all of which prices include packing and shipping charges. — CARBONE, *338 Boylston Street, Boston.*

YOU have probably discovered that small flowers, or bits of a flower cluster, when arranged in a miniature vase, assume new beauty and significance. A Dorothy Perkins bud in a tiny holder is as lovely as a larger bud in a larger vase, and infinitely more fascinating. It becomes a game to see what a variety of miniature bouquets you can pick in your garden. They are so effective in a cabinet, or on hanging shelves, or on a small table, when a full-sized vase would be in constant jeopardy. In Figure 2 are three tiny vases, about $2\frac{3}{4}$" high, that challenge anyone who likes handling flowers. They are of exquisite Danish china with a dainty underglaze decoration in gray, blue-gray, and blue — you know the ware. Th are priced at $2.50 each, postpaid, and any on them would make a charming remembrance fo particular person. — ROYAL COPENHAGEN PO CELAIN, INC., *155 West 57th Street, N. Y. C.*

BLANKET protectors add a final note of luxu to a bedroom and at the same time they actua fulfill the homely purpose of keeping blank fresh. Practical and not too expensive for da use are some made of cotton tussah, a silky loo ing and feeling material that retains its attracti qualities through many trips to the laundry. Th are made with two strips of insertion down t length and edging all the way around of Binche Normandy lace (copies) about three inches wi The 64" x 84" size, single bed, is $12.50 — $15 in the 108" length. The double-bed size, 82" 84", is $14.50 — $19.50 in the 108" length. T 108" length will cover the pillows, though t short length is usually preferred. These prices postpaid. The covers come in delightful pas colors — of which peach is perhaps the nicest all. — ELEANOR BEARD SHOP, *519 Madison A nue, N. Y. C.*

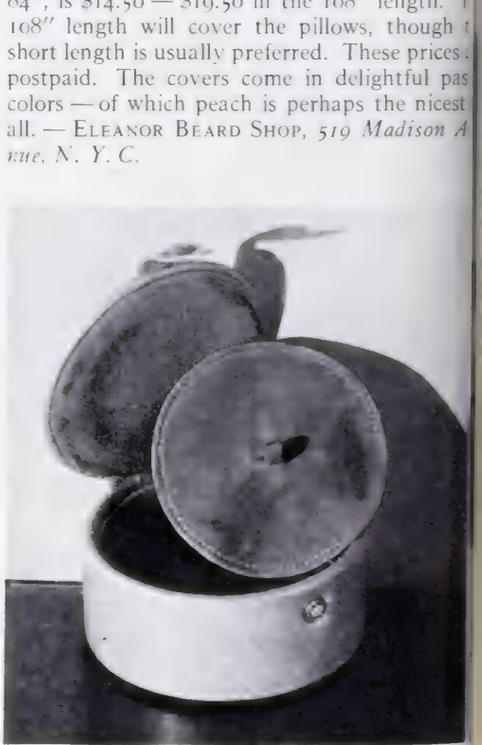


FIG. 3

MADE of pigskin, lined with suède, with a s tray of suède (shown propped up against t cover), this tiny jewel case (Figure 3) is th oughly masculine and practical. Even a man w makes no great fuss about his wardrobe needs container for those cuff links, studs, collar b tons, and so on which are so annoying when lo As a matter of fact there are any number women who would find this entirely adequate a day or two, for it's just the size to hold a str



FIG. 1

CARAVANS

earls, a bar pin, a ring or two, or a bracelet — es of jewelry you might not care to wear eling. The top snaps down firmly with a tab. case is 3″ in diameter and 1¾″ deep; it costs o, postpaid. — PHILIP F. HALL, INC., *38 East Street, N. Y. C.*

R that guestroom that has no escritoire is the rtly shaped triangular box (Figure 4) that, n opened and placed on a table, turns out to portable writing desk quite adequate to the ls of any casual week-ender. Covered in a ll-figured Early American print, it is a quaint h in a Colonial or French peasant room. The is only 8¼″ wide, 8½″ tall, and the let-down ion is 8½″ deep, so that when not in use it y can be tied up with its tape ribbons and put he lower drawer. Complete with a quire of



FIG. 4

stationery, the price is $2.50, postpaid. These s are covered in chintzes of several different rs and contain different papers to harmonize. red chintz box is filled with the well-known ite paper; the yellow contains cream vellum, es also the green. The peach chintz box con- s gray vellum, while the blue is filled with long-grain stationery. You will understand this box looks and sounds so enticing when I you it was designed by Amy Drevenstedt. HE PAPER SHOP, JOHN WANAMAKER'S, *N. Y. C.*

H the Directoire influence so strongly affect- he decorative mode, small vases like these in re 5 are a great find. They are of opaque s in that bluer-than-turquoise blue, with band



FIG. 5

and stars of gold. You don't need to be told that they're French imports and that they can be relied upon to furnish an amusing note to any room. It might be a living-room with one of these alone on a tiny table, or the pair on a small mantel. Or again the pair might add a touch of sophistication to a dressing table. They stand 6″ tall and cost but $3.25 each, $6.50 the pair, postpaid. — MOLLEY MACNAMARA AND EMMA HOYT, *1072 Madison Avenue, N. Y. C.*

THIS series of little pewter beakers (Figure 6) was copied from a design first used in 1835, and the cups are obviously turned out with the same skill and care that were characteristic of those early pieces. Either singly or in a set, they are quaintly decorative, and the uses such a set may be put to are manifold. The set complete costs $6.00, or separately the pieces are $1.00, $1.25, $1.75, and $2.00, all of which prices include postage. — GEBELEIN, *79 Chestnut Street, Boston.*

THERE is an old saying that the way to a man's heart is through his stomach, and if this is true of a man, it is doubly true of a child. So if you cannot remember the exact age of your nieces and nephews and godchildren, or have no idea of what toys are appropriate to their use at the moment, you will hail this 'Kiddie Box' with joy and gratitude. It is appropriate for any age and either sex and contains the following delectable collection of goodies: 1 tin Peek Frean Three Bears cookies, 1 little jar Overland Strawberry Jam, 1 half-ounce jar Overland Peanut Butter, 1 pound package Smyrna Layer Figs, 1 large bag Chocolate Gold Coins, 1 jar Pepp Sticks, 1 box Lollypops, 1 Motto, 1 Decorated Pencil, 1 Dippy Punch Board. All this is attractively packed in a fancy cardboard box with a nursery-design cover, and costs but $3.25. The shipping weight of the box is six pounds and it will be shipped express collect. —S. S. PIERCE COMPANY, *Boston.*

IN the good old days when brandy was warmed before the fireside, this little long-handled pitcher, Figure 7, was in great demand. It still has a quaintly jovial air, but nowadays is used for maple syrup, gravies, and so forth, with perhaps sometimes a wine sauce to remind it of its convivial past. It is, as you can see, excellently adapted to serving sauces, hot or cold, so that it makes a practical as well as an artistic appeal. It is made of the best English plate, — silver on copper, — holds half a pint, stands 3½″ high,



FIG. 6

CHRISTMAS CARAVANS

and the handle is $7\frac{1}{4}$" long. With the cover as pictured, it is $20.00, or $15.00 without the cover, both of which prices include packing and postage. — SCHMIDT & SON, *567 Boylston Street, Boston.*



FIG. 7

IN these days when so many events of world-wide importance are taking place with ever-increasing rapidity, one likes to know not only what is happening, but also just exactly where. Globes have become household necessities so often used that no longer can they be put away for long intervals, but must be on tap all of the time. In Figure 8 is a very nice one, with the globe itself 8" in diameter, fully colored, mounted on a solid walnut base so as to stand 12" tall. It is adjustable, of course, and spins readily at touch. As you probably know, old ones are much in demand for decoration, but they can't be more attractive or half so useful as this brand-new one. It is customary to place a globe at the corner of a flat desk, on a small table in front of a window, sometimes on the floor itself. Now that business men are carrying some of the charms and comforts of home into their offices, this is something that would be helpful and decorative at once. The price, carriage prepaid, is $24.00. — WASHINGTON SQUARE BOOKSHOP, *27 West 8th Street, N. Y. C.*



FIG. 8

ONE secret of success in the home is to let men have their belongings right where they want them. But if there's going to be any order in that home you have to manage cleverly, and here in Figure 9 is one thing that would be a help. It's a pipe box, 10" long, 5" wide, and $2\frac{1}{2}$" deep. Made of wood, painted Chinese red or hunter's green, and mounted with a sporting print, it would hold seven or eight of the old favorites. The bottom, inside, is carefully lined with suède to prevent scratching and breakage, while outside it is felt covered. Every wife should be properly thankful to the person who had this bright idea. The price is $4.25, postpaid. — MARY CAMPBELL STUDIO, *18 Clinton Street, Brooklyn, New York.*

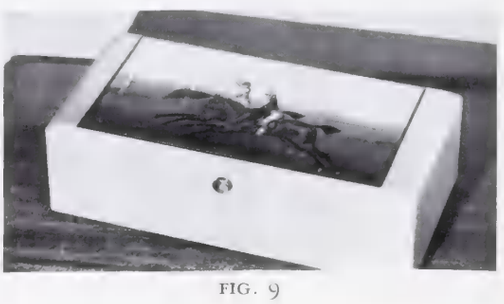


FIG. 9

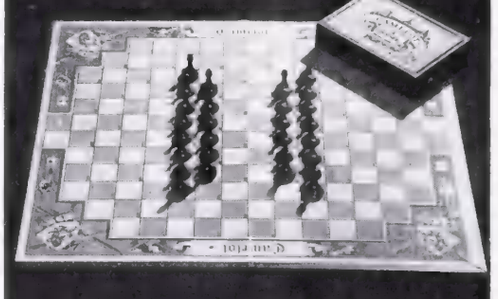


FIG. 10

NOT often does a new game appear with the interest and thrills that 'Camelot' offers. It is a little like chess and a little like checkers, but with an added excitement all its own that appeals not only to children but to grown-up game lovers as well. It is one of those games no family should be without and well deserves its swift rise to popularity. The set shown in Figure 10 is the Popular edition, including a red-bound board, 19" x 17", a box containing twenty-eight enameled playing pieces, and a booklet of rules, and costs but $1.50. A Standard edition for $2.00, and a Lancelot edition for $2.50, may also be had with proportionately heavier boards and lacquered pieces. All prices include postage. — PARKER BROTHERS, *Salem, Massachusetts.*

CAN'T you remember some special toy you had when you were very young that still in your mind is wonderful and marvelous? I can remember a red barn with all kinds of animals that seemed tremendously large and real. In Figure 11 is a toy like that — a music box with a fort and a turreted

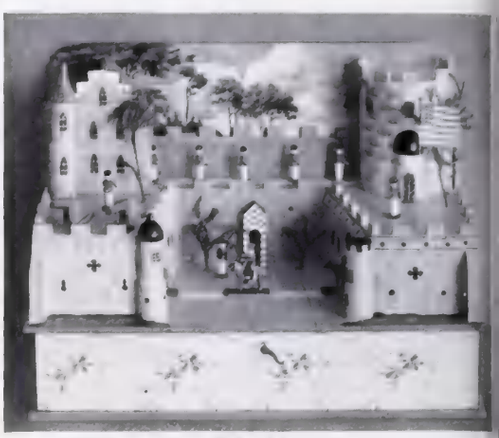


FIG. 11

tower. When you turn the handle it tinkles forth 'The Parade of the Wooden Soldiers,' and behold, they march — across the foreground and across the background, disappearing and reappearing in the most amazing fashion. You'll like it, anyway, and the average child would, too. The music box measures $14\frac{1}{2}$" long, 9" wide, and 10" high. It is gayly painted in naturalistic coloring and has a very festive appearance, as if the soldiers were on dress parade. The price is $18.50, postpaid. — MAYFAIR PLAYTHINGS STORE, *9 East 57th Street, N. Y. C.*

IT begins to look as if no Christmas tree this year would be complete without a backgammon set. And there is reason in the popularity of the game. While it is possible for anyone to learn to play in two lessons, and while you do not have to remember or guess the location of fifty-two cards as in contract, yet with practice one develops no mean skill and science in play. Furthermore, it's a game for two people if you like. The set in Figure 12 is especially attractive because it can go traveling in a small space. Made of a very fine fabrikoid-like material, the 'board' is like a bridge cover and fits on any standard table with elastics to hold it tight. The men pack into an envelope of the same material, — black, lined with red, — the dice boxes collapse, and the whole set with a book of rules fits into an envelope about 9" x 12". This is just as gay as it looks in the picture and is reasonably priced at $12.00, postpaid. — V. C. MORRIS, *517 Sutter Street, San Francisco, California.*



FIG. 12

GIFTS you can buy BY MAIL

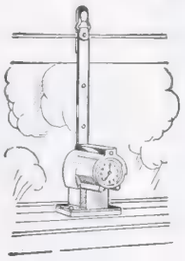
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Here are fifteen "different" gifts—from one of New York's smartest stores. Most of them are exclusive with this shop—can't be obtained elsewhere. To buy them—just fill in the coupon. They'll be delivered, by expressman, to your door. Order C. O. D.—or, if you prefer, send check or money order. Your money refunded if you aren't delighted. Many of these exclusive gifts are limited in quantity—so fill in the coupon and mail it today.

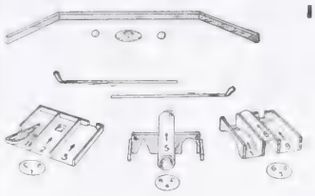
Janet Gray



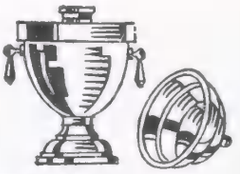
NO-BATTERY FLASHLIGHT This grand flashlight always works. It has no batteries—generates its own electricity. So it never goes dead. A twist of the handle, and you have light. It comes in red, green or khaki color—and it's the sort of gift that a man, especially, is delighted to get. **$10.00**



WINDOW CLOSER A gift anyone would like to get! It closes the window in the morning. Fastens to the sill. Has a clock you set for half an hour or so before rising time. At the appointed hour the clock releases a coil spring and down slips the window quietly. Painted gray. **$13.50**



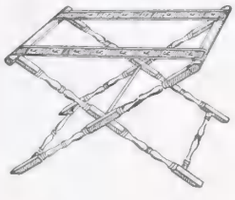
INDOOR GOLF GAME Here's a putting golf game that can be played on the living-room rug. Keeps folk amused by the hour. Set includes 9 hazards (made of wood and metal), tees, putting hole, two putters, two balls, complete. **$7.50**



SMOKE CONSUMER Now don't laugh, but I'm giving this to my aunt because a room blue with smoke annoys her so. The Consumer keeps the air clear and sweet. Alcohol and a platinumized ring do the trick. Only 4½" high, bronze finish. **$5.00**



CANVAS WOOD CARRIER Since Bob and Helen enjoy their fireplace so much, I'm giving them this Carrier. Logs are easily carried in it. And you don't soil your clothes. Nor get splinters in your hands. Of spruce green, or gray canvas with riveted, solid leather handles. **$3.00**



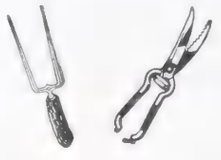
FOLDING LUGGAGE STAND Have you a friend forever dashing off on trips? Then I suggest this Luggage Stand. It holds luggage at a comfortable height for packing. Saves cricks in the neck, kinks in the back. (Makes a good coffee tray stand, too.) When not in use, it folds flat. Solid mahogany, walnut or maple. **$9.75**



HANDY NAIL BOX A gift for the tinkerer, man or woman. It boasts five good tools—hammer, gimlet, tack lifter, screwdriver and pliers, and 20 compartments filled with nails, hooks, tacks, and screws. Also has a tube of glue and a rule. All in a compact 14" box. Finished in walnut. **$8.50**



DANCING FAIRY LIGHTS Throw a handful of these on an open fire and see it leap and spurt with radiant changing colors. Fairy Lights are pine cones, woodsy mosses and sprigs impregnated with fairy fire. A big box of them, covered with gay paper and tied with raffia, is only **$3.00**

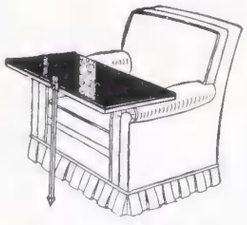


CARVER'S ASSISTANT This wide pronged fork anchors roast or chicken firmly during carving rites. Nickeled steel, stag handle. **$3.00**

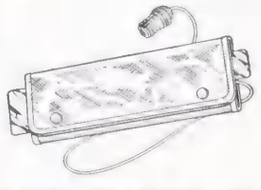
POULTRY SHEARS They crunch through wings and joints. Henckel steel, stag inset handles. **$6.25**



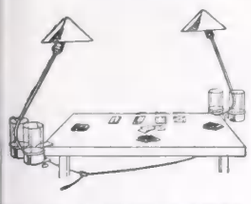
MAKE-UP MIRROR I'm giving this to Jane because it's the world's best aid in powdering. Back of the mirror is a light with a frosted glass reflector. It casts a brilliant, even light over your whole face at once, without shining in your eyes. Dressing table model (*illust.*) with chromium stand. **$20.00.** Wall type (for shaving). **$12.50**



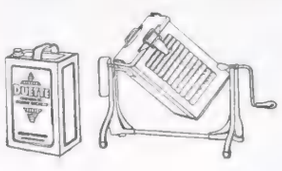
ONE-LEGGED TABLE You can set this little table across the arms of your chair. Or hold it on your lap. You can raise or lower the top. Reverse it, too. For one side is padded soft, for solitaire. The other is smooth and hard, for writing or sewing. Lacquered in coral red, or green, or finished in mahogany. **$7.50**



ELECTRIC TIE PRESSER My sixteen-year-old son will find this Presser among his Christmas gifts. It clamps a tie tight, and the heat presses it so that it comes out looking fresh and new. As men folks are a bit fussy about their ties, this will surely make a hit. **$3.00**



TWIN BRIDGE LAMPS They clamp to alternate corners of the card table and cast a genial light over the whole playing surface—without the least glare in your eyes. Then, too, each is thoughtfully provided with two holders for glasses. One light socket takes care of both lamps. Enameled in black, red or green. **$6.00** pair.



DUETTE CLEANER This is what I chose for Mary. Duette dry cleans anything that's dry cleanable—quickly, safely. You just put in your things, pour on the non-explosive Duette fluid, turn the handle a minute or two, and out come your things—clean! Require no pressing either. Duette, with 2 gals. of fluid (enough for 8 or 10 dresses).

$12.75

LEWIS & CONGER

45th Street and 6th Avenue
New York City

YOUR ORDER BLANK

Send me the following. (Please mention colors where necessary)

Enclosed is $ .....in payment for the gifts below. Or send.....C.O.D.

.....

.....

.....

Name..... 116-12

Street..... City ..... State.....

(Free delivery within 100 miles of New York. Beyond that, express collect)

CHRISTMAS CARAVANS

BRAND-NEW from England are the hand-painted Titian-ware plates in Figure 13. The design on a cream body, with yellow predominating, is French and scenic, copied from French pottery. This ware, however, is finer-looking than French pottery and wears infinitely better because it does not easily chip and check. The



FIG. 13

prices are as attractive as the dishes themselves and are well within the bounds for reasonable gifts. The so-called 6" plates, for salad or dessert, are $14.00 a dozen. The square cake plate shown is $2.50. The larger chop or ice-cream plate is $5.50, while the teacups and saucers are $18.00 a dozen. If you chose to give these in fours, sixes, or eights the cost would be negligible. These prices include packing. Express is collect. — WILLIAM H. PLUMMER & COMPANY, LTD., *7–9 East 35th Street, N. Y. C.*

WHEN sugar was first introduced into England the silver containers made for it were often like the one in Figure 14, a bowl with a saucer-like cover and a reel-shaped handle foot. The original of this bowl was made by John Burt, who worked during the years from 1691 to 1745. The cream pitcher has been designed to go with it. Of fine heavy sterling silver, the pair is satisfying in every detail, with enough elaboration to ensure dignity and formality. The sugar bowl, 4¼" high, is $17.50 covered; uncovered it is $10.00. The pitcher is $20.00. The prices include packing, but express will be collected. — INTERNATIONAL SILVER COMPANY, *9 Maiden Lane, N. Y. C.*



FIG. 14



FIG. 15

CAN you imagine any more spirited decoration than the pair of white pottery cocks in Figure 15? They are Italian imports and were planned, I suspect, to meet the demand for amusing and daring table ornaments, and for that purpose they are stunning. As shown, however, you can see how well they would balance on a mantel-shelf, or on a console table. Their sophisticated lines, combined with their gleaming whiteness, make them obviously up-to-date. If you feel that white is not the note you seek, you'll be glad to know they come also in a delicious turquoise blue that vies with white for smartness. Fifteen and a half inches tall, they cost $27.00 the pair and $13.50 singly, expressage collect. — MRS. WILTBANK, *764 Madison Avenue, N. Y. C.*

JUST a little out of the ordinary is the lamp in Figure 16, and one that would act as a 'pick-me-up' to a room become too familiar. The urn-like base and the white parchment shade with its gilt paper binding were undoubtedly inspired by the present flair for early nineteenth-century



FIG. 16

French things, but on the whole it is neutral i style. The shade is pink lined so that the lam gives a becoming soft light, while the woode base, in this case a pale green smeared on whit may be any color you choose. This gives you a opportunity to carry out some chintz tone you're using it in a bedroom. Over all, the lam



FIG. 17

stands 16" high, with a 12" shade, so that it large enough to use as a secondary lamp in a average-sized living-room. The price is $17.5 packed to send by express collect. — CAMDE SHOPS, INC., *872 Madison Avenue, N. Y. C.*

IT is almost impossible to keep fresh fruit lookir well on the table through the winter months - and why bother when you can find imitations perfect as those shown in Figure 17? They a made of French fabric and are unusually realist in appearance, with rich coloring and perfe texture. The following fruits may be had - purple-, green-, amber-, or plum-colored grap in clusters; pears, peaches, clusters of cherrie plums, bananas, and apples — all of which co 85 cents each. A cluster of two large strawberri costs 30 cents. The very beautiful openwo Italian plate is cream colored and makes an ide background for the colorful fruit. It costs $2.; east of the Rockies and $3.00 west. All prices i clude shipping charges. — THE INDUSTRIAL AR SHOP, *65 Beacon Street, Boston.*

THE hors-d'œuvre tray in Figure 18, with i four partitions and convenient handle, would a peal to anyone who entertains, even in a mode



FIG. 18

A Happy Christmas Suggestion



The Atlantic Monthly announces with pleasure that at the request of

---

The ATLANTIC MONTHLY *will be sent you for the coming year*

Actual Card in Color

What kind of magazine *is* the Atlantic?

Every kind.

It's both grave and gay, serious and diverting. It concerns itself with problems that vex the world, and with foibles which delight the individual.

Every issue is a world voyage which takes the reader winging into the far places of the earth, with their fascinating strange adventures, as well as into the sometimes farther reaches of the human heart, and its even stranger adventures.

A gift subscription to the Atlantic Monthly is a happy solution at Christmastime for many people undecided about what to give their friends for a present. If you haven't been reading the magazine lately, write us for a sample copy, that you may see for yourself how pleasant it would be to send the Atlantic to your friends as a monthly greeting all next year. The coupon below offers a convenient way to order.

SPECIAL GIFT RATE

$3.50

This rate also applies on a subscription for *yourself* if it is accompanied by a gift order

About the cards — simply let us know if you wish us to send them to you or direct from the office to arrive Christmas Day

ATLANTIC MONTHLY

10 Ferry St., Concord, N. H. or

8 Arlington Street
BOSTON
MASSACHUSETTS

Gentlemen: Enclosed please find $3.50 for a gift subscription to the ATLANTIC MONTHLY, to be sent during 1931 to the friend whose name and address is given below.

☐ Send me a sample copy for myself
☐ Send me a gift card
☐ Send the gift card direct to my friend

CHECK HERE ACCORDING TO YOUR WISHES

Friend's Name ..... *Address* .....

Donor's Name ..... *Address* .....

HB 12-30

CHRISTMAS CARAVANS

way. For a few people it would hold a sufficient quantity of the less bulky hors d'oeuvres. It might be used for pickle jelly and relishes at dinner, while for tea it would be attractive with lemon, cloves, orange peel, cherries and ginger, or any other similar condiments. Since the price is, amazingly enough, but $6.25, postpaid, you know that the tray is silver plate. It measures 7½" wide and 11" long and is oval, with a pleasing curved and rounded edge and a graceful handle. — THE LITTLE GALLERY, *20 West 56th Street, N. Y. C.*



FIG. 19

CAN you believe me when I tell you that the breakfast set in Figure 19 is but $7.50? And it is for two people — the extra cup and saucer, cereal bowl, egg cup, and so on crowded the photograph. Of pale blue pottery with dark blue bands and knobs, the raised leaf and berry design is in tan and green tints. The flutings are not actual, but are in the glaze. This comes also in a lovely pale green. With three pots for coffee, tea, chocolate, hot milk or what-not, a generous cream pitcher and sugar bowl, this set would be entirely satisfactory for serving breakfast upstairs or down, for the twenty-five pieces include everything anyone could need. To let you in on a secret, this is from Japan, which explains its very reasonable price. Packing is included in the cost; express will be collect. — OVINGTON BROTHERS COMPANY, *537 Fifth Avenue, N. Y. C.*

VERY personal and very smart are the delicately etched monograms on the reproduction Georgian glasses in Figure 20, and they comprise the entire decoration of those otherwise simple shapes. The popularity of crystal is an established fact borne out by its repeatedly successful use. Orders for holiday giving can be filled in ten days' time, but must necessarily be received as soon as possible. The tumblers or high-ball glasses, the goblets and the champagnes or fruit-cocktail glasses, are $24.00 a dozen. The cocktails, wines, and sherrys are $22.00 a dozen, and the liqueurs are $20.00. Finger bowls are $28.00, and plates to accompany them are $30.00. Prices include packing; express is collect. — MISS HIGGS, INC., *21 East 55th Street, N. Y. C.*

OF all the new things in the world nothing is ever more thrilling than something so old that it is new. For example, the embossed Queensware in Figure 21, long made by Wedgwood, is finding itself more popular than ever. Since blue is in special favor for Federal dining-rooms, this creamy ware, with its raised grapes and leaves in pale blue, when used with glass of the same hue makes an exquisite table setting. It also comes with the design in pale green. The after-dinner cups and



FIG. 20



FIG. 21

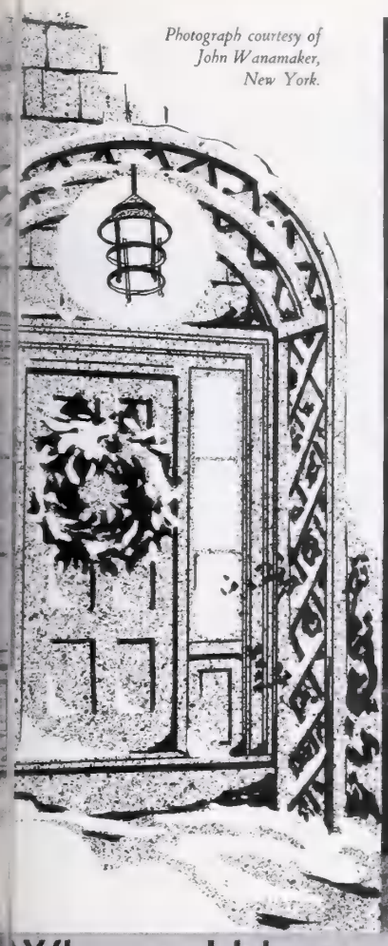
saucers are $42.00 a dozen, the 8" dessert pla are $36.00 a dozen, while the compote (5" in dia eter and 3¾" tall) is $8.25. In the ever-admi all cream the prices are $39.00, $32.00, and $7 respectively, express collect. — RICH AND FISH INC., *14 East 48th Street, N. Y. C.*



FIG. 22

WHAT contributes more to the success of a sm gift than the way it is boxed? The tiniest reme brance is magnified by its container. The Chin woven silk boxes in Figure 22 are such charm holders for costume jewelry and other small g gets. They are cunningly fashioned and so rich coloring as to be almost gifts in themselves. T group of boxes pictured, of varying shapes and siz is priced at $2.00 postpaid for the six. Notice ivory fasteners on the squarish boxes. — BAKE *Fifth Avenue at University, Seattle, Washingto*

SHADOW BOX pictures like the one shown Figure 23 were very much in vogue in Engl during the early eighteen hundreds, and w then imported to this country. But the diffic art of painting on the back of the glass has si almost died out and is just being revived. T background of these pictures is painted or separate piece and set about an inch behind glass painting, so that if the picture is hung o wall near a lamp, the outline of ship and rigg will be faithfully shadowed on the sky behind. makes a most attractive and unique sort of p ture especially adapted to Colonial rooms, a



Photograph courtesy of John Wanamaker, New York.



What could be a more appropriate expression of the spirit of Christmas than a gift of Stickley Early American fireside furniture?

STATEMENT

OF THE

OWNERSHIP, MANAGEMENT, ETC.

OF THE

HOUSE BEAUTIFUL

Required by the Act of August 24, 1912
Published monthly at Concord, N. H.

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8 Arlington St., Boston, Mass.

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Signed,

NELSON J. PEABODY, *Publisher.*

Sworn to and subscribed before me this 29th day of September, 1930.

MARY H. CONWAY,
Notary Public.

[SEAL] (My commission expires January 1, 1937.)



Christmas Seals

on every package!

HALF the fun of Christmas is "doing up" the packages. The other half is opening them. The 1930 Christmas Seals, showing old Santa with his Christmas tree, will add beauty to any Christmas mail. Better still, the funds from the sale of Christmas Seals will help protect the health of your community. Use Christmas Seals freely and so extend the Christmas spirit of good-will to men throughout the entire year. Get your Christmas Seals today.

THE NATIONAL, STATE AND LOCAL TUBERCULOSIS ASSOCIATIONS OF THE UNITED STATES

HELP FIGHT TUBERCULOSIS

CHRISTMAS CARAVANS



Gay Christmas Wrappings

Ten sheets of decorative paper in a tube, jade green, Chinese red and gold, and blue and silver, $1.10 . . . 12 assorted enclosure cards with star lined envelopes, 60c . . . 2 rolls of Japanese paper tying tape, 60c . . . 12 tags and 12 seals of Christmasy design, 50c . . . or complete group for $2.50 postpaid . . . your favorite shop or direct.

Amy Drevenstedt

31 East Tenth St., New York

By Popular Demand



Treasure Trail is showing still another Student Lamp

The charming lamp 19" high is beautifully finished in Bronze or Pewter. Shade is of softly translucent parchment, giving a rich amber glow; decorated with maps of the two hemispheres.

Price $9.75 *complete*

The modest price of this lamp recommends it particularly at this time of year. It is a most original and useful gift. Personal greeting and gift card enclosed and shipped direct postpaid if desired.

The Treasure Trail
49 West 23rd St., New York City



MAJOLICA DELLA ROBIA BAMBINO
(Original in Infants' Hospital at Florence)
Blue background framed with natural colored fruit 8" size $5.25 — 10" size $10.50
Italian and Spanish Fine Art
P. SARTI
119 East 34th Street New York, N. Y.

"AVOCA" Handwoven Irish Woolens
Individual rugs, about 38 x 60, $15.50 postpaid. Lighter weight, $12.75. *Baby blankets*, from $6.25. *Steamer rugs. Bed blankets. Tweeds.* Give three choices of colors.
CAROL BROWN, Importer, 53 Grove St., Boston

it is one of the few bits of decoration you could be sure a man would be delighted to hang on the walls of his library or office sanc-



FIG. 23

tum. The picture shown comes with an old-gold frame $11\frac{1}{4}$" x $14\frac{1}{2}$" in size, and costs $20.00. A larger size, 14" x $16\frac{3}{4}$", comes framed in old pine and costs $25.00, both of which prices include careful packing, but express will be collect. — DANIEL'S DEN, *338 Commonwealth Avenue, Boston.*

WHO can deny that modernity has its charm when he sees a clock like the one in Figure 24? The beauty of its chromium finish, the simplicity of its clean-cut lines, the style that results from its apparent lack of detail — all are so refreshing. The clocks of our grandfathers' time will be ever delightful, but the results of the evolutionary struggle in the intervening years may well be forgotten. The frame of this clock is nickel, chromium-plated; the face is silver-gray with radium hands and numerals. It is fitted with a fine fifteen-jewel, eight-day Swiss movement which is dependable and accurate. The base is $6\frac{3}{4}$" long and $1\frac{7}{8}$" wide, while the clock stands $3\frac{1}{2}$" over all. Since the back is finished, with no exposed mechanism, this can be used on a flat desk or table as well as against a wall. The price, delivered to you, is $40.00. — WALTER WESP, *542 Fifth Avenue, N. Y. C.*



FIG. 24



FIG. 25

THIS (Figure 25) is what you call a gadget, and it's an almighty good one, too. You slip its slightly twisted hook over a clothes line, the top of a door, over a curtain rod or towel bar, clip by the tops your carefully hand-laundered stockings or gloves, and as soon as possible they'll be dry, all over. And in the meantime you'll be



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A. H. JACOBS COMPANY
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A MIRROR REFLECTING GOOD TASTE

Its frame is dul gold and black and the gay de sign in the uppe section is an olc flowerprint. $20

Many, many charming mirrors, all sizes and shapes, can be found a

Camden Shops Inc.

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Royal Copenhagen Porcelain

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These exquisite pieces should be seen by all lovers of beautiful porcelain-ware. They make appropriate gifts for all occasions. A new selection of Figurines, Vases, Lamps, Dinnerware and other artistic pieces in genuine Royal Copenhagen Porcelain is now on display.

Write for *booklet* which is in itself a gallery of beautiful pieces.

Genuine Royal Copenhagen Porcelain — *bears imprint three blue lin*



Direct from France

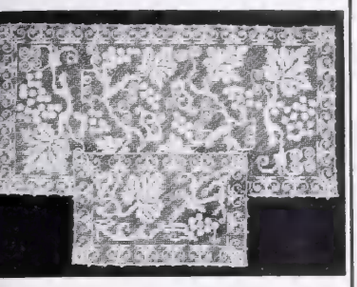
Deep Sapphire blue finger bowls. Also fetching for bulbs. Quaint pinched sides. $10.00 for six. $2.00 singly.

Postpaid east of the Mississippi

BRICK OVEN TAVERN
40 Joy Street Boston, Mass.

CHRISTMAS CARAVANS

A REAL
Christmas Gift!



Real Lace—all pure linen thread —creamy hand-made FILET. Two lovely patterns—Grape and Floral designs. Set of 6 mats and 18 x 36 Runner $10.50. Napkins, 14 x 14, $12.75 a dozen. Additional mats at $1.00 each.

New Booklet H on request

HAAS LINEN SHOP
84 North Avenue
New Rochelle, N. Y.

for place-cards



hand-carved of linden-wood and daintily painted — wings are light green with white dots — these flaxen-haired, rosy-cheeked, musical cherubs will delight your guests. set of 12, 12.00

at fine shops or direct.
have you our catalog?

pitt petri, importer
incorporated
378 delaware ave., buffalo, n. y.



CACTUS HOLDERS
Pottery Donkey $10.00
Bowl $4.00
Individual Flower Pot $1.00
THESE PRICES INCLUDE CACTUS
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MRS. WILTBANK
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8¼" x 9½" imported, genuine Moroccan leather handbag (No. 522), 2 compartments, hand tooled, in plain R, Blu, G, Br, and Iv colors. $2.95 postpaid. Money back guarantee. Write for catalog.
R. M. Guesus & Co.
Importers
Little Bldg., Boston

sure they haven't blown off out the window or into your neighbor's shrubbery. For travelers these are particularly nice, although almost anyone who ever washes her own stockings or gloves would appreciate them. The frame is brass, and the clips come enameled in a pastel color. A pair of these, nicely packed, is 75 cents, postpaid. — JEANNE P. HODGMAN, *680 Madison Avenue, N. Y. C.*

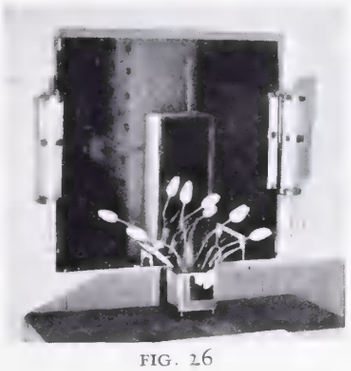


FIG. 26

THE lighting problem of the dressing table ceases to exist if you hang over it a mirror like the one in Figure 26 which carries its own lamps. Even if you are irrevocably attached to antiques in decoration, it is fun to be modern in this respect. The frameless mirror, 32" x 38", has polished edges, and until you have seen it against a wallpaper background you have no idea how effective it is. The modern cylinder lights, of frosted glass with bands of chromium, are attached to the sides, where they light both the mirror and the face of whoever is using it. The glass tulips in their mirror vase suggest any number of other equally charming reflections. Very carefully packed, this is priced at $69.00, f. o. b. New York. — COLORTONE FURNITURE SHOPS, *193 Lexington Avenue, N. Y. C.*

THIS stool (Figure 27) seems to me quite perfect, both in size and in shape, and I can vouch for the fact that its workmanship is equally satisfactory. There is always a place for such a stool by the fireside. The top is just the size, 14" x 12", for the usual piece of needlepoint embroidery, so that you can make an especially lovely gift of it by sending your work to be used as a covering in place of the chintz as pictured — which, by the way, can be ordered in any color desired. The stool stands 12" high and costs, express collect, $10.00. — THE SOMERSET SHOPS, *Fairfield, Maine.*



FIG. 27



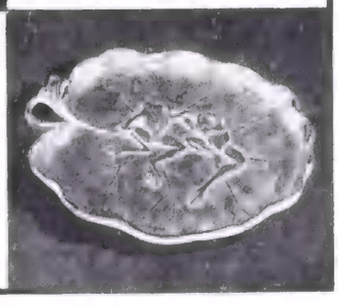
Scotty Bronzes
By MARGUERITE KIRMSE
Charming Gifts $10

A Gorham bronze by a famous artist is a gift as distinguished as a signed original drawing, yet its cost may be very small. These bronzes are by Marguerite Kirmse, whose dogs are beloved the world over. "*Pensive Scotty*" (left, above) and "*Playful Scotty*" (below), are 2 inches tall, in either green or black finish, $10 each.

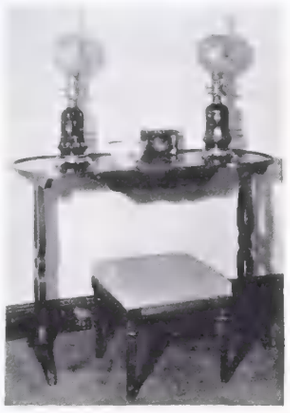
Ash Tray in bronze $2.50

"*Dancing Frogs*," a very lovely ash tray of real bronze, is a delightful small gift. Other interesting bronzes are shown in our booklet, "Decorative Sculpture," mailed FREE on request.

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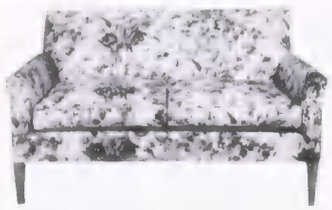
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BOOKSHELVES may be a bit boring if you have all you need, but anyone whose furnishings are incomplete is sure to find them indispensable. They fill up wall spaces, add height when hung over a table or chest, and besides they do hold books as well as those little objects — animals and figures — that give personality to a room. This shelf, Figure 28, is rather small, — 30½" tall and 12¼" wide, — but it would be charming in a small informal living-room, or in a bedroom. Just at this season I would suggest it as a gift to the boy or girl who is fond of books. Over a low table used as a temporary desk it would be useful. The wood is solid maple, with a hand-rubbed finish in the soft natural brown tone that is neutral in most decorative schemes. There is a small drawer at the bottom which adds an intriguing touch. This will be sent to you for the sum of $6.00; expressage is collect. — MADOLIN MAPELSDEN, *825 Lexington Avenue, N. Y. C.*



FIG. 28

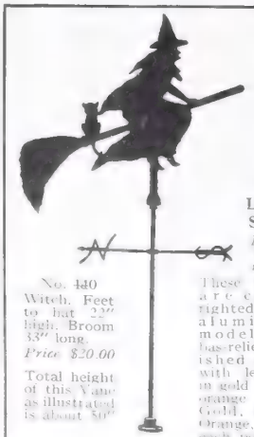
WHEN you're in Sorrento it is hard to resist the lovely inlaid wooden boxes that the natives try to sell you for what seem small sums in American pennies. But you remember sadly that wood does n't pack easily and that your luggage is already bursting, and you manage to tear yourself away, only to think regretfully later on of those lost bargains. Anyone who has felt those pangs will be glad to see the card box in Figure 29. These boxes are as old as the hills, but never cease to be desirable. I like them best in the soft brown natural wood, inlaid in ivory wood, but they come of course in red or blue. This is a box for two packs of cards; it measures 3½" wide, 4¾" long, and 2" thick. Empty, the price is $3.25, postpaid. Filled with cards in Italian designs, — Dante and Beatrice, — the price is $2.50 extra. — WIDE WORLD GIFT SHOP, *Lexington, Virginia.*



FIG. 29

The Perfect
WEATHERVANE
(Patented March 18, 1930)

Built to endure for years. All parts excepting wrought iron staff and ball bearings are made of aluminum which will not rust. Shipped by express F.O.B. Norristown. Many other designs.



No. 440 Witch. Feet to hat 22" high. Broom 33" long. *Price $20.00*

Total height of this Vane as illustrated is about 50"



No. 445. The Jumper, 15" high x 28" long. *Price $27.50*

LAWN SIGNS
Designs Copyrighted

These designs are copyrighted. Cast aluminum, modeled in bas-relief, finished black with lettering in gold leaf or orange paint. Gold, $3.00; Orange, $2.75 each postpaid. All designs 9¾" wide.



No. 108 Scotch Terrier 8 inches high



No. 111 Squirrel 10 inches high



No. 112 Social Cat 10 inches high



Unusual Foot Scrapers
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These scrapers are made of best-grade malleable iron finished black. The base is 2 inches wide by 10 inches long. Delivered to you or your friends by Parcel Post for $3.50 each, or $6.50 pair when sent to one address.

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Made of cast aluminum. Designs copyrighted. Bas-relief design. Life size. Black. $3.50 each, or $6.80 pair. Postpaid



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A Gift of Enduring Charm

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Companion to Scottie
See September editorial

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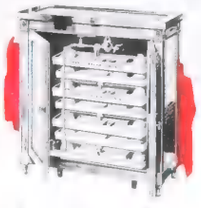


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An Interior Decorator discusses the Early American vogue



. . . and places particular emphasis upon the floor covering



The bright pattern of Westchester Velvet 0286 lends vigor and spirit to this charming Southern Colonial room ▪ Arrangement by Cornelia B. Faraday



SELECTING the proper floor covering for the period room can be an easy matter. Your dealer in rugs and carpets by Bigelow-Sanford . . . weavers for over a century . . . has chosen from the greatest variety in the world.

He will gladly show you many splendid creations especially designed for use with period furnishings of every type . . . and many smart new plain colors approved by leading interior decorators . . . and many sumptuous reproductions of Oriental designs, appropriate for many types of rooms.

"OPPOSITES attract. A sophisticated world welcomes the naive art of Colonial America . . . an art which attained perfect expression in quaint hooked rugs.

"Prim furniture of maple and cherry takes on new charm with the addition of a colorful Bigelow-Sanford rug or carpet in an authentic hooked rug design.

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The House of Wedding Presents



Reproduction of XVII Century SERVING FORK in finest English crystal with "thread" handle.

$5 each

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NATIVE JAPANESE POTTERY

made in Kyoto

Heavy pottery, soft ivory crackle background, priest design. Tea pot, and six cups, $3.50. Bowls, 6" diam., 3" high, $1.50. Little nut cups, square or round, 2" diam., 25c each. *All prices postpaid;* all items sent in colorful Chinese wrappings. *Write for booklet.*

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BIRD FILLING STATIONS

Patented July 13, 1926



No. 1
Price $1.50
o. 1 to hang from
ee or bracket.

Make fine Christmas Presents for Birds and Friendsalike.

AUTOMATIC

Suet always clean and accessible to last particle. Feed the Birds and keep them with you. Every home should have several.

Postage paid



No. 2
Price $1.25
For window casings, porch columns, etc.

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Write for beautifully illustrated catalog X free

Old Colony Pewter Makers

99-D Mt. Vernon Street Boston, Mass.

ALTHOUGH the picture in Figure 30 looks, even on close inspection, like an original etching, it is in reality a photographic reproduction of a pen-and-ink drawing which seems to have caught all



FIG. 30

the salt flavor and charm of a New England seaport town. It is one of a series of twenty-two original drawings showing interesting bits of New England both by the sea and inland. A folder showing in miniature all of these drawings, which would help you in making a selection, may be had for ten cents. A few of the titles are: Stone Alley, Nantucket, Gloucester Door, The Wayside Inn, New Hampshire Church, and so forth, each one seeming more attractive than the last. One, or a pair of these, would make a very individual gift, and they may be had unframed for the astonishingly low price of $1.15 each, including postage. — MRS. ESTHER M. ANDROS, *62 Southbourne Road, Jamaica Plain, Massachusetts.*

YOU can't go wrong if you send anyone food, especially if it's delicious maple syrup. The little brown jug in Figure 31 is of baked clay and comes from an old potter whose hands do not shake. Its smooth brown glaze seems to suggest the goodness of the contents. Within are 13½ ounces of pure maple syrup, made from the first clear run of sap drawn from the sunny sides of great maple trees. This is one of the products of the Roycrofters, which is an assurance of its quality. When the syrup is gone, and of course it has n't a chance in the world of longevity, the jug will find its way to the garden-room and appear some day as a vase. Postpaid, the cost is $1.75. — THE GREY SHOP, *732 Flatbush Avenue, Brooklyn, New York.*



FIG. 31

DON'T give your children the usual doo-dads this Christmas. Here, for instance, is  an upholstered chair for little Sally. This toy chest  to help Jane acquire orderly habits. This sturdy desk  for Tommy. For industrious David this table and bench.  Hundreds of things, graded by ages, to make your Christmas shopping easier.

CHILDHOOD, INC.

32 East 65th Street, New York



Send for Christmas Folder No. 41 of children's furniture and unusual toys.

SUN PARLOR, YACHT, TERRACE and GARDEN FURNITURE



Some of our installations: Whitehall, Seminole Club, Miami Biltmore, Dunes Club, Fishers Island Club and most prominent homes and clubs in America.

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ANTIQUES AND REPRODUCTIONS IN BRASS . .

An Ideal Christmas Suggestion



No. HC232 — A pair of solid Russian brass, three-light candelabras of this sort will add new life to the place in which you place them. They are 12" high and are sure to please. Express collect. *Pair* $5.50

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"The House of Metal Ware"

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Send for catalog H31



FOR HER

Evening Vanity of metal cloth in gold or colors, containing powder, rouge, lipstick and comb.

Studio Made

3¼" x 2½"

$5.50 postpaid

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PERSONAL ENGRAVED CHRISTMAS CARDS

exclusive designs, magnificent assortment, delivered anywhere. Send for samples at once.

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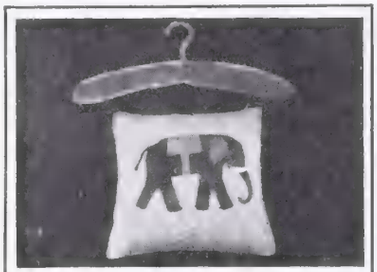
CHRISTMAS CARAVANS



Well, Well,
A 3-Legged
Milk'ng Stool!

"I'm going a-milking, Sir," she said, "with this quaint little three-legged stool, made by the hands of Virginia Craftsmen." We suggest you present your urban friends with one for Yuletide. It is made of maple with pine seat, 16" high and 14" wide, and its cost is but $8.00, carriage paid, if your check accompanies your order. But please be prompt, for hand work takes time. Include a dollar also for our neat little book, "Perpetuation of Colonial Charm." Our catalogue, too, is only a quarter.

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VIRGINIA



THE HANGER *becomes an Objet d'Art!*

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PETITE PILLOW

Square — size 11 x 11. Possesses an appliqued elephant in contrasting color. Will follow any color scheme. A pillow that will mingle attractively in any room.

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Hermitage

Dixie
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101 Park Avenue New York City
1000 S. 28th Street Birmingham

PORTFOLIOS are always useful, and the one shown in Figure 32 shows an original arrangement, since, as you see, it has leather hinges and opens up like a miniature desk instead of lying flat. It is covered with a lovely soft brown morocco leather with a Godey print on the cover, and inside it is lined with moire and tooled with gold around the edges. It contains a blotter and leather-handled paper cutter, and is altogether a most useful and attractive piece either for traveling or for a guestroom desk. It is $8\frac{1}{2}$" x $11\frac{3}{4}$" in size and costs $7.00, postpaid. — DANIEL LOW, *Salem, Massachusetts.*



FIG. 32

DID you ever see a more engaging rocking-horse than this in Figure 33? No, you never! He's so spirited and realistic that it might take courage to ride him, just at first, but what a glorious ride he'd give! He is made of wood and is painted bright peasant colors — blue, red, and yellow. From the top of his forelock to the top of his mane he measures 37". The saddle is 23" from the floor and 12" from the platform that serves for mounting and in place of stirrups. A child of three or four will clamber up more quickly if he can go by easy stages. Instead of reins there are two firm handles at his mouth. Is n't it amusing and exciting, and can't you see children loving it and saving it for their children? It is sturdy enough to last through several generations. The price, crated, ready to ship by express collect, is $60.00. — CHILDHOOD, INC., *32 East 65th Street, N. Y. C.*



FIG. 33



FAMOUS SALONS

rendezvous of beauty and wit suggest lovely Madame Recamier. The bedroom suite RECAMIER cool green in antique crackled finish, intriguing with French border of scarlet berries and blade-like leaves is charmingly named. Quaint with low roll end beds and graceful companion pieces.

Nature's Palette

has its way in the CAPUCINE, a chintz by Paul Dumas, Paris. Poppies, larkspur, snapdragons, great bouquets of them in baskets, suggest the intimate beauty of a French garden. On beautiful background colors of peach, fawn, aquamarine, azure, and noir. Price $1.65 a yard.

Spanish Adventurers

of old sailed to Brazil in square-rigged ships, fought primitive natives in the jungles and built a new Spain in South America. The scenic wall paper BRAZIL by Zuber & Cie, Alsace, depicts their romantic story in wonderfully colorful panels.

Illustrations upon request. Can be ordered through your local Decorator or direct from

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TO those who seek the distinctive gift — Rich & Fisher offers many unexcelled examples. This splendid reproduction of an old Colonial Candelabra with cut crystal prisms is exquisite of that fact.

2 Lights. . . $8.50 3 Lights. . . . $11.50
4 Lights. . . . $14.50

Mail orders receive prompt and careful attention

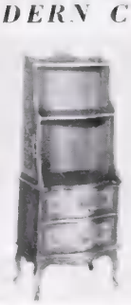
Rich & Fisher, Inc.
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Chromium Metal Corkscrews
$2.00 each including postage

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Bronze Statue 21" high $125.

Garden Furniture
Pompeian Stone
Lead
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Marble

Illustrated Catalog Sent for 10c

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252 Lexington Ave., at 35th St., New York

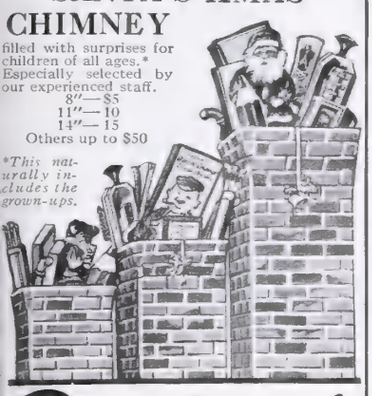
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DECEMBER 25

SANTA'S XMAS CHIMNEY

filled with surprises for children of all ages.* Especially selected by our experienced staff.
8"—$5
11"—10
14"—15
Others up to $50

*This naturally includes the grown-ups.



Playland gift Shop, Inc.
686 Madison Ave., Cor. 62nd St., New York City
Phone: REGENT 1619

VERY new to America is this asparagus dish, Figure 34, of English plated silver. Is n't it comfortably British, with the neat drain arrangement and the sauce boat for melted butter or Hollandaise in its own rack? Since a single maid can serve both vegetable and sauce from one dish,

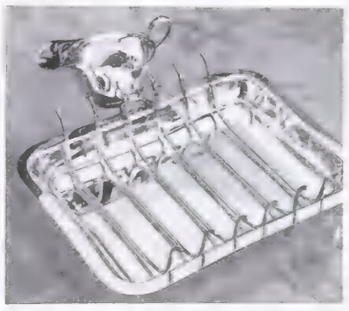


FIG. 34

there's no waiting one for the other. The rack lifts out, and some people efficiently cook the asparagus in it and then transfer it from the cooking to the serving dish, so that the stalks remain intact, heads and all. The oblong plate itself measures $9\frac{3}{4}$" x $11\frac{1}{4}$" and costs $41.00, postpaid. It's a very grand and original gift. — ALICE H. MARKS, *19 East 52nd Street, N. Y. C.*

AS Victorian furniture is now all the rage, even doll houses must have at least one room furnished in this popular style. And what more charming contribution could be made to a doll's house than the Victorian bedroom set shown in Figure 35? The pieces are all made to scale — an inch to a foot of grown-up furniture — and their design, construction, and finish are the result of careful research. This set comes in either black walnut or painted green and costs $11.25. Separate items may be purchased as follows: No. 105 spool bed, $3.25; No. 144 Victorian bureau, $3.50; No. 229 Victorian chair, $1.10; No. 1807 silhouette, large, 65 cents; No. 1502 candlestick, 25 cents a pair; No. 703 rag rug, 75 cents; No. 514 spool stand, $1.35. All prices include packing and expressage. — TOY FURNITURE SHOP, *44 College Street, Providence, Rhode Island.*

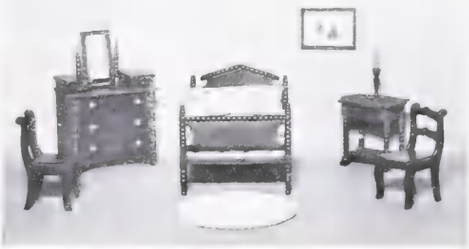
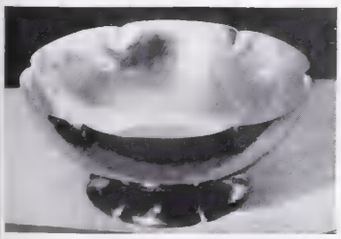


FIG. 35



Hand Wrought Copper and Silver Bowl

An appealing little bowl of hand wrought burnished copper outside, silver inside. 5¾" in diameter. $15. postpaid

Write for booklet

MAIL ORDERS FILLED

CAUMAN Inc. 795 Madison Avenue at 67th St., New York
Rhinelander 1349



IMPORTED CHRISTMAS GIFTS *for the* MODERN CHILD

Gaily Painted Wooden Music Box $6.50 — others up to $18.50. Place Card Holders and Favors illustrated — $1.00 each

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Small Gnomes with Flower Containers, etc., gaily colored, in many poses, 12 inches, $2.75 each; 9 inches, $1.75 each, including delivery. All kinds of larger gnomes, animals, for indoors and outdoors. *Send for illustrations HB 12.*



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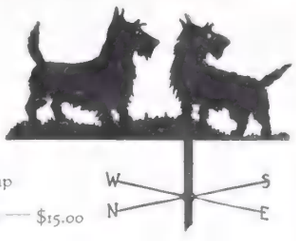


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COCKTAIL SET!

Whether you be on or off, you must admire this decorative and to many, useful, cocktail service for six. Set comprises shaker, 6 silver lined goblets and 10" x 14" oblong serving tray. Choice of hammered brass or copper. $15.50 complete, *postpaid.*

Write for catalogue AA12 illustrating many other gift items in brass, copper and pewter.

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Established 1898
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This after-dinner coffee service of hand-wrought silver, by Arthur J. Stone, will be exhibited at the Metropolitan Museum of Art in December. Characteristic examples of the work of this master craftsman are on display and for sale at

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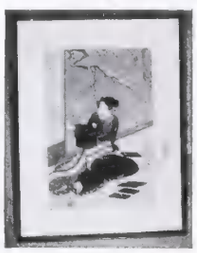
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Write us your color scheme and we will send sample and suggestions. *Express collect.*

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with real hair, stuffed with balsam, it smells so good, your little girl would love one.



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WM. BALL & SONS
R. 2, West-Chester, Pa.

THESE little French hot-water jugs, Figure 36, have never before been brought into this country because the French make them



FIG. 36

merely for their own use. However, a few of them have recently been imported, and are sure to be eagerly snapped up. They are made of heavy tin-covered metal with a straw handle, and their quaint shape is instantly appealing. It stands 5½" high and costs $2.75, postpaid, anywhere in the United States. — THE BRICK OVEN TAVERN, *40 Joy Street, Boston.*

WHO does not remember whiling away a childhood convalescence

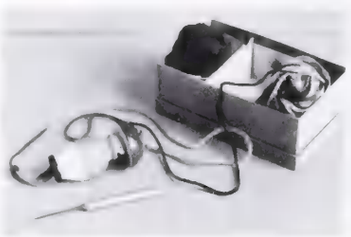


FIG. 37

by knitting on a spool? Here in Figure 37 is the modern version of that indoor sport. The spool has turned into an amusing painted doll and the knitting needle has a handle. The product is as always and can be used to make reins for the baby, teapot holders, and — well, that's immaterial. All nicely boxed, with two balls of variegated yarn, this is a lovely gift for $1.25, postpaid. — RENA ROSENTHAL, *520 Madison Avenue, N. Y. C.*

WHETHER this — Figure 38 — should be suggested as a gift for children or grown-ups, I am not certain. Both would like it, though perhaps for different reasons. It is an egg cup, covered as



FIG. 38

they have them in France, so that though the shell is removed in the kitchen, the egg reaches you piping hot. Children, of course, like things in covered dishes, and they would like the chickwicks too. This is made of fine French china,

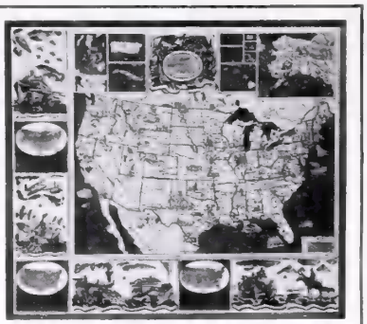
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BOTTLES ARE SMART
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The Ashman
Handwrough combinatio ash receive and candle stick. Heigh 9 in. Pric $4.50 P. P Send 25c fo complet catalogue Dept. A.
Guido Wrought Iron Shops, Inc
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Picoted hand made white taffeta-finished blanket covers. For single bed $6.00 each—double $9.00 each. Also hand smocked gingham bed spreads. Plaids or solid colors.

Single bed $12.00 each — double $15.00
Hand Made Counterpane Guild
Box 295
Rutherfordton North Carolina

CHRISTMAS CARAVANS

with gold bands, and the decoration in natural colors, or you may have it with just the plain gold bands. It is 5″ high with the saucer attached. A set of four costs $10.50, postpaid. Singly they are $2.75 each, postpaid. — LEWIS & CONGER, *Sixth Avenue at 45th Street, N. Y. C.*



FIG. 39

DID you ever see a handsomer collection of animals (Figure 39) or a more decorative sturdy box to pile them into when finally collected from various corners of the nursery? All told, there are a dozen wild animals, well made and artistically painted, and the box, painted a soft green with leather hinges, is made for hard use. A child never wearies of such a thoroughly satisfying outfit no matter how many other toys are crowding his cupboards. The box is 10″ x 14″ and costs $7.50. A smaller chest, 6″ x 12″, housing a dozen domestic animals, may be had for $6.50. These prices include packing, but express will be collect. — MISS CANNON'S SHOP, *32 Brattle Street, Cambridge.*

THERE are a style and distinction about the lamp in Figure 40 that at once attract attention. It is made of overlay glass — colored glass applied to crystal and then cut through to form the pattern — and has a camphor glass base. The metal parts are of antiqued pewter, and the shade of heavy parchment is bound with grosgrain ribbon. The little medallions are applied and the painting around them is done by hand. The lamp stands 15″ high and the shade is 9″ in diameter. It



FIG. 40

Long winter evenings is the time to plan for the house you will build later!



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For Christmas Giving—A Mistress Mary Garden Faucet



or your friend's garden conservatory, this fau-t, in gold bronze or an-ue green, with stand-d fittings. Can be sent rect as a gift with your rsonal card. Check with der, postage prepaid U. S. A.

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rite for folder showing other usual gifts for the garden.

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'VEN the modern child is intrigued by this unusual Noah's Ark — gaily painted ooden ark containing Mr. and Mrs. Noah d their family of 24 animals. Size — 18″ ng 9″ high 5½″ wide.

Price $5.50 — 50c postage outside of city

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CHERMOS OFFEE JUG

pple Green, Orchid, Blue, Old Rose

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5″ high
7.50 postpaid



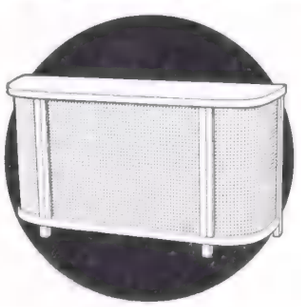
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Things that make you a beloved Santa Claus with the grown-ups as well as the children. **Come . . . See the Display.**

Our Christmas Catalog is the distant Santa's Gift Guide — and it's yours for the asking.

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THE JUNIOR LEAGUE SHOP



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Painted wooden Hansel & Gretel set, Gingerbread house 6 inches high.

$3.00 *postpaid.*

CHRISTMAS CARAVANS

comes in blue, purple, or deep green, with the shade bound and painted to match. Packed to send by express collect, it costs $17.50. — ROBERT LEAVITT, *44 River Street, Boston.*



FIG. 41

JUANITA, the young lady in the middle (Figure 41) who wears a pink kasha ensemble, is adorable, with her long blonde curls and her wicked eyes, while the sailor boy, left, and his sister, right, are irresistible in their jaunty reefers. These dolls are made of cloth with processed faces that are simply sweet, as you can see. Of course they are unbreakable. Their outside clothes are as smart and effective as they can be, even to patent slippers and silk socks. They stand about 18" tall and are, I believe, French — or half French. They certainly have the air. Postpaid, they are priced at $8.75 each. It is well to order these early, as they may be hard to get later on. — THE LITTLE FOREIGN SHOP, 1015 *North Charles Street, Baltimore, Maryland.*

THIS luscious-looking bag, Figure 42, of taffeta, is made especially for those addicts of needlepoint who always have at least a bench cover in the process and who think nothing of tossing off a chair cover. A generous size, 17" deep and 27" long, the lining at one side is gathered separately by an elastic so that the canvas can be slipped in between it and the outside. Then the wools are kept in the bag proper, where they won't tangle every time the work is put in or taken out. The bag comes in stunning color combinations; black and gold, green and peach, rose and blue, lavender and green, are all lovely. The drawstrings are matching velvet. Postpaid, it is $14.20. — NEW YORK EXCHANGE FOR WOMEN'S WORK, *541 Madison Avenue, N. Y. C.*



FIG. 42

WHAT better gift could one present to a new house than an outside lantern which would shed its hospitable light throughout the year? This, Figure 43, is such an excellent one in every way. Of wrought iron, rust-proofed in black finish, it is made for real



DISTINCTIVE GIFTS

Attractively Framed Miniature Reproductions in Color suggest charming Christmas remembrances.

"Unknown Man" after original by Cosway, framed in gold and black metal, measures 3¾" x 4¾" outside. Price $6.00. (Companion of "Unknown Lady" same size and price.)

Send for Folder Z-1

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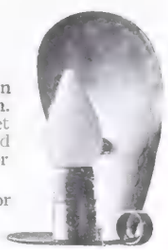
Vermont Sends this
"SAP BUCKET"
of Real Maple Hearts

You'll love them — fresh from the heart of the maple country. Daintily packed in a unique "Sap Bucket" of natural wood, as illustrated. A true maple confection. Deliciously smooth, and rich in the tang of the sugar orchard. Novel for bridge candy or prizes — ideal for gifts. Send today for your Sap Bucket — contains 1 lb. 5 oz. net. Fresh daily — to you or to your list — $1.50 postpaid. (West of Miss. R. $1.65.) Sap Bucket of 1 lb. Grandfathers' Stirred Sugar, $1.00. Filled with 2 lbs. Pure Maple Sugar, $1.25. Price list of pure maple products and dainty confections sent free.



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Grand Piano (contains music box) $8.50; Piano Bench, 90c; Sofa, $2.50; 2 Hepplewhite Chairs, at $1.25; Wing Chair, $2.35; Floor Lamp, $1.00; Hand painted Oil Portrait, $5.00; Handwoven Rug, 85c. Furniture covering, green, yellow, black, grey or blue. Sold as complete room or as separate pieces. Also sold unpainted if you wish to do your own coloring and decoration.



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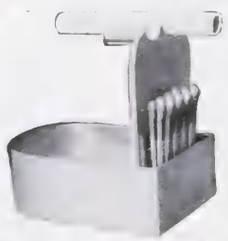
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A drawer for sewing — two spacious shelves for most anything — the drop leaves held by two tiny butterfly wings.

Solid Maple, hand-rubbed to a dull finish in four shades. Top (extended) 31"x16"; 28" high. *By express collect.* $19.50

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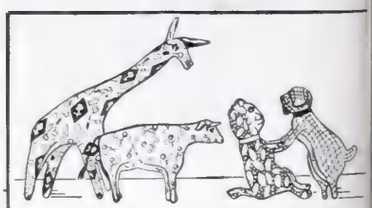
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Send $5.25 for this important example of Hoffman Pewter. A sophisticated gift!

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STUFFED CALICO ANIMALS

Ideal for the Christmas Stocking

The Gingham Dog and Calico Cat, $1.60; Giraffe and Cow, $1.00 each. Postpaid

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LET US RESTORE

that precious piece of china, glass, ivory, silver pewter or bronze. We have specialized since 1877

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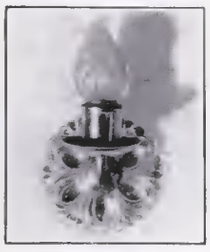
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The four-inch rosettes may be had in crystal, opalescent, amethyst, green, blue or amber, while the metal parts fashioned carefully by hand are available in English tin, copper, brass or modern chromium.

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Unusual gift boxes, appropriate for Christmas, New Year's, or Birthdays.
3 to 10 years
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Miss Cannon's Shop
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outdoor use with the wiring well protected. The clear glass cylinder has a heavy overguard to protect it, and is open at the bottom so that it takes but a second to change the bulb. This last business is often a pest in lanterns. Over all it measures 10", and it costs, all wired and packed to send by express collect, $19.00. — TODHUNTER, INC., *119 East 57th Street, N. Y. C.*



FIG. 43

WHEN I first saw the three-sided bottle pictured in Figure 44, I thought it was a unique old piece not available as a Window Shopping item. But when I discovered that it was really a moderately-priced modern reproduction made in Denmark, I at once captured it for our Christmas pages, because it obviously would make such a perfect present for any man who still has a bit of liquor, pre-war or otherwise, in his cellar. Even his homemade elderberry wine would achieve a certain importance if poured from such a distinguished-looking bottle. It is the color of really old glass — a sort of rich browny green with a metal coat of arms on the side, and a metal-covered cork. Another bottle of the same shape comes in amber or green with a grape design in metal circling the top and a special double-lipped mouth for easy pouring. Both bottles stand 10" high and cost, postpaid, $7.75 each. — FLORENCE NESMITH, *78 Chestnut Street, Boston.*



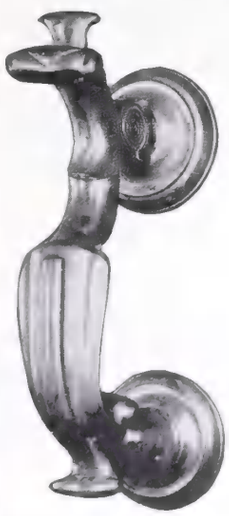
FIG. 44

IT is not often that one comes across a really brand-new idea in decoration, so I was delighted to discover the calico picture shown in Figure 45. The only trouble is that you can't see its charming coloring or the skillful way in which tiny pieces of calico, including some really old bits, are

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CAME THE ORIGINAL OF THIS

Sack Reproduction

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SALEM BRASS KNOCKER NO. 10001

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Write for illustrated catalogue of Sack Reproduction fixtures — price 50 cents

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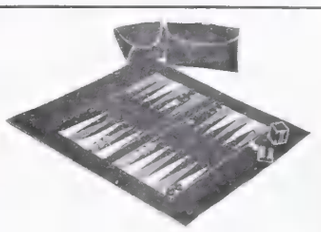
Adjustable and removable arms . . . something new and exclusive in this wrought iron

Flower Stand



Gather your scattered plants — as many or as few as you wish — turn them *all* to the sun — adjust to any available space. A useful, everlasting gift of our own design *in hand wrought iron.* Not sold elsewhere in America. Your choice of Antique Green, Old Rust or Black finish. Height, approx. 50 ins. Base area 13 sq. ins. Importer's special price $21 including 4 arms; 5 pots and crating; express extra. Each extra arm with pot $2.50. Sent on approval if bank reference is given. Shipping weight about 32 lbs. *Write for folder of other items.*

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Backgammon
The Fashionable Game
In a traveling case

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Quaintly Formal



This three fold screen is a delightful shield for a service door from hall or dining room. Warm yellow background with touches of red, green and brown, make a delightful color combination. Antiqued finish. Marbled base. Green back. Height 5' 6", width overall 57". $35. *Crated; shipping charges extra.*

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THE SHOP OF UNUSUAL GIFTS
420 Boylston Street Boston

VAUGHAN PEWTER
A QUALITY PRODUCT
SEND TO TAUNTON MASS FOR CATALOG

CHRISTMAS CARAVAN



Reg. U. S. Pat. Office — Pat. Pending

The Solitaire Table

IN GENUINE MAHOGANY
OR
COLORED LACQUERS

Send your card and your check. We do the rest. Your friend receives an interesting Christmas Gift, nicely packed, at just the right time — no shipping worries for you. The gift a continuous remembrance of you, its many uses making it a daily joy to its owner.

Write for the booklet of prices today

THE SOLITAIRE TABLE CO.
at Old Saybrook, Connecticut

Real Vermont Maple-Butternut Penuchi

New GIFT "Book"

$1.25 Post Paid



Remember your friends with this new and unique maple confection — direct from the heart of Vermont's maple woods. Delicious, smooth Maple Penuchi, rich with fresh chopped butternuts. One lb. net, packed in neatly made natural wood "book" box with popular gift title, *"The Sweetest Story Ever Told."* We mail direct to your list, $1.25 per "book" delivered, wherever parcel post reaches. Write plainly.

MOUNT MANSFIELD MAPLE MERCHANTS
Dept. E Stowe, Vt.
Largest direct-to-consumer shippers of maple products. Send for price list.



Copy of Old Looking-Glass

MAHOGANY
Over-all size
20" x 12"
Price $10

C. I. HUNGERFORD
East Haddam Connecticut



An Ideal Xmas Gift

Colonial Mirror Sconce *for the* Dining Room

Special at $17.50 pr.
Send for Catalogue

Robert Leavitt
44 River St.
Boston Mass.

pasted on to a plain background to produce such a decorative effect. No two pictures are just alike, but those sold as pairs are the same in general color effect and outline. The one shown has a soft blending of lavenders, pinks, and greens against a gray background, and is framed in green, but other designs with more vivid coloring are to be had, and you may suggest the general tone desired and the color of frame you wish. This one is 10" x 12½" and costs $6.50, or $12.00 for a pair. Larger ones, 13" x 17", are $8.50 apiece or $16.00 a pair. Unframed they are $4.00 and $6.00 respectively. Express will be collect. — THE CAPE CHINTZ SHOP, INC., *Hingham, Massachusetts.*



FIG. 45

TO foster habits of neatness in children you must provide places where they can put their things away. To have to put toys or sweaters away in the chest in Figure 46 would be like taking medicine sugar-coated. It's so jolly with its Russian peasant style decorations on the front and top. The body of the box is lacquered a bright red or bright yellow, as you prefer, while the designs are painted in colors on the natural maple of which the box is made. It is 17" deep, 13" wide, and 25" long, and costs $15.00. Sometimes children are given a chest like this in which to keep their own special treasures, and a very good idea that is. The wastebasket, also of maple, painted in a similar manner, comes in red or yellow lacquer, is 10" deep and 12" wide at the top, and costs $5.00. These prices include packing. Expressage will be collected. — CHILDREN'S BOOK & PLAY SHOP, 755 *Madison Avenue, N. Y. C.*

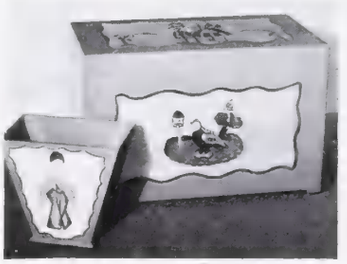
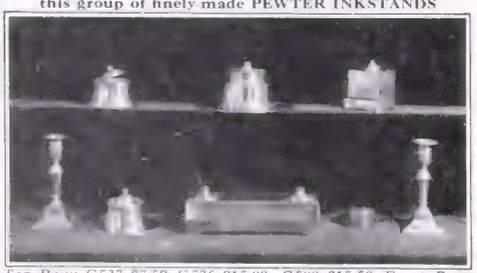


FIG. 46

AS you probably know, a number of little things please a child much more than something quite imposing. Thrilling indeed is the suitcase in Figure 47, filled with

A Most WELCOME GIFT may be selected from this group of finely made PEWTER INKSTANDS

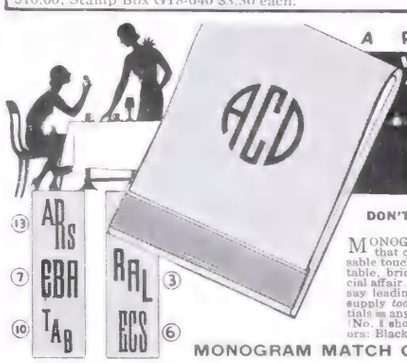


Top Row: G527 $7.50; G526 $15.00; G500 $17.50. Front Row: G422 $8.00; G18-665 $25.00; Candlesticks G423, height 6½", pair $10.00; Stamp Box G18-640 $3.50 each.

GEBELEIN
BOSTON
79 Chestnut Street
Foot of Beacon Hill

Silversmiths
Sterling Silver Gifts
Silver-lined Copper Bowls
Gifts of Pewter

Circulars on request. Kindly specify your particular interest.



A PERSONAL Gift!

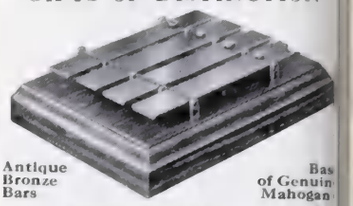
"A beautiful table, my dear ...But, Oh! those MATCHES!!"

DON'T LET UGLY MATCHES MAR CHARM OF YOUR HOME

MONOGRAM Match Packs add that charming and indispensable touch to the modern dinner table, bridge party or other social affair. So smart and *personal*, say leading hostesses. Order a supply *today* with your own initials in any style monogram shown (No. 8 shown ■ top). Cover colors: Black, light blue, dark blue, silver, red, light green, gold, purple, lavender, orange, yellow. Initial colors: Black, blue, red, green, white, purple, silver, gold. 50 packs $3.50, 100 packs only $5.00, prepaid in U. S. Send check with order. Give monogram and cover colors, and monogram style number. *Underline initial of last name.*

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Liberty DINNER CHIMES
GIFTS OF DISTINCTION



Antique Bronze Bars

Bas of Genuin Mahogan

Style No. 81 — $9.00



Write for free booklet showing thirty different styles. Also furnished in pleasing color schemes. For sale by all leading merchants the world over.

The Kohler-Liebich Company
3531 Lincoln Ave. Chicago

GRANNY MILLER CANDLESTICK
Year 1792



Sturdily made by han of real pewter. (contain no lead). Height 1 inches. Base 7 inche Colorful chintz shade inches. *Sent postpaid receipt of check.*

$5.50
Your satisfactio guaranteed

Send for folder

THE HELLER COMPAN
METAL CRAFTSMEN SINCE 1895
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Cocktail or Luggage Rack



Makes an ideal Christmas Gift. Can used with a tray as a coffee table, makes a splendid luggage rack for t guest room, 17" high. Colors: orchi black, red, ivory, tan, blue, and gree *Hand decorated. Prepaid $4.50 each*

KATHAL WALES SHO
13225 Shaker Sq. Cleveland, Oh

HAMS



189
193

Old Virginia Peanut-Fed
"The Flavor Lingers"

For years we have shipped these fine-flavor old hams to every State in the Union, and a to Foreign Countries.
Fattened on peanuts, smoked with hardwoo our hams rank among the choicest. *Good Sugg tion for Christmas Gift*, as no dinner is compl without a Manry's Ham. Raw Hams — 55c p lb. Cooked Hams — $1.10 per lb.

F. O. B. sizes 8 to 18 pounds

MANRY BROTHERS
Courtland, Virginia-Southampton Coun



Your HOUSEHOLD CAN BE SERENELY ON TIME WITH A GENERAL ELECTRIC CLOCK



WHAT a joy to have a clock you *know* is right! A General Electric Clock running precisely on time by electricity brings peace and order to your household.

Nobody at breakfast gets nervous indigestion for fear of missing the seven-forty. The children are off to school with minutes to spare. All the demands upon your time seem easier to meet. The course of life runs smoother.

The General Electric Clock has no springs to wind, no escapement to oil or repair, no pendulum to require a level clock base. You can place it anywhere and depend upon it for time that's *exact*.

Attach its cord at any ordinary lighting outlet. It runs year after year on the accurately timed impulses of the same alternating current that lights your lamps, browns your toast and runs your radio.

Every General Electric Clock is powered with the famous Telechron motor, so each possesses the same dependability.

Any General Electric Clock is a delightful Christmas gift. A descriptive booklet tells you about them all. Why not send for it *TODAY?*





A variety of Styles, some with chimes. A choice for any room in the house—tiny bedside timepieces with softly lighted faces to stately grandfather clocks.

——— $9.75 *to* $375 ———

No special wiring is required for General Electric Clocks. But the *modern* way to provide for them when you build or remodel your home is to install a General Electric Wiring System. Then you can have clock outlets in every room.

Section T-9012 Merchandise Department
General Electric Co., Bridgeport, Conn.

Please send me the booklet "Time o' Day" that tells about General Electric Clocks.

Name.....

Address.....

GENERAL ELECTRIC CLOCK

Regulated by comparison with Naval Observatory radio time signals

MERCHANDISE DEPARTMENT, GENERAL ELECTRIC CO., BRIDGEPORT, CONN.

Miss Helen Novak, nationally recognized New York style consultant and specialist in authentic types of furniture adapted to modern homes. Settings developed by Miss Novak have been pictured in a number of authoritative home furnishings magazines.



We asked 98 Leading New York Authorities this question: "With less than $50 to spend for furniture . . . How would you spend it?"

•

71 Answered, "I would buy a Table"

THIS remarkable tribute to the table, sponsored by Helen Novak and the 71 authorities, is not surprising. As all people of taste know, nothing is so exquisitely decorative and useful as appropriately selected tables.

Flowers, books, magazines, bronzes, lamps, ash trays, tea sets—all the intimate and charming accessories of smart living—demand tables. And what bit of furniture adds so gracious and colorful a touch to the hall, the guest room, the fireside, the easy chair, the odd nook, or your own bedside?

Imperial has created a special group of new tables—less expensive than most Imperials—to illustrate these points. Each, in fact, selling for less than $50. Several for *much* less. Three are illustrated on this page. All are now displayed by leading dealers everywhere. They reflect the appropriateness of design, and skilful cabinet work, for which the fine Imperial creations of many times their cost, are so cherished.

Make it a point to see them! Each is identified by the name Imperial on the green shield—for 27 years the hall mark of aristocracy in this special field.

An interesting booklet, "Tables in the Home," will be sent on request



THE DE QUINCEY—*A revolving book-table is perhaps one of the most satisfactory places in the world, for one's favorite books. The De Quincey book table is beautifully designed and well built. Of walnut, or of mahogany, with beautifully matched top.* $39.00

THE COLFAX—*For genuine service, as well as attractiveness, the Colfax coffee table leaves nothing to be desired. The heavy carving emphasizes the richness of the ornamentation of this table. In walnut, with matched butt walnut top; or in oak.* . $42.00





THE TUDOR—*Christmas—and humidor! The purchaser of this piece for gift purposes, may be pardoned for keeping in mind the fact that it will also serve admirably as a place for books or magazines. Its metal interior proves its intention to serve as a humidor. Made of walnut, also of oak.* $33.2

IMPERIAL TABLES

IMPERIAL FURNITURE COMPANY GRAND RAPIDS MICHIGAN

CHRISTMAS CARAVANS

Your Family Pictures Restored, Reproduced

From old daguerreotypes, tintypes, faded photographs, snapshots, etc. Have them reproduced privately in

The Copley Prints

It is not only the vogue to have family portraits on your walls; they make treasured gifts to your relatives. One should have them copied, if only to provide against fire, accident, loss, or fading.

Send for Free Portrait Circular

We make beautiful portraits even from seemingly hopeless originals.



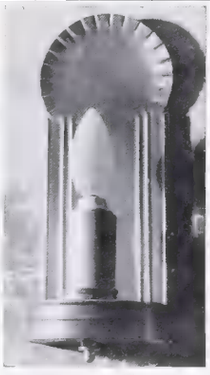
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COPLEY PRINTS of Distinguished American Art

For Gifts, Home, Schools, $2.00 *to* $100.
WE SEND ON APPROVAL
Send 25 cents for Illustrated Catalogue
Send Money Order or Stamps — NOT COIN
It is a little handbook of American Art
Curtis & Cameron, Dept. A-107, 221 Columbus Ave., Boston

MONEL METAL SCONCES

which have the beauty of simplicity and the endearing qualities of being rust-proof and indestructible. As illustrated; or in the latest design — similar, but with a fan top. Size 9¾" x 3¾". Wired with a standard lamp base and switch, ready to install. $6.50 post paid.



Folder on request

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38 CHARLES ST. BOSTON

UNUSUAL CHRISTMAS GIFTS



Collection of Antique English Vinaigrettes

Small delicately fashioned eighteenth century silver scent boxes.

$15.00 each

Early American and English Silver and Jewelry
Mail orders promptly attended to
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For professional students, homemakers, art lovers, and women of leisure.
Send for new illustrated catalogue outlining Interior Decoration in all its phases

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140 Newbury Street, Boston, Massachusetts

IONA CELTIC SILVER

Stunning heavy paper knives, suitable for men, $15.00. Dainty envelope openers, $4.00. Marmalade scoops, $6.50. Snake penannular brooches, $10.00. Crosses, $5.00 —$12.50, etc. *Old Celtic Designs. Sterling Silver.*
CAROL BROWN, Importer 53 Grove St., Boston

all sorts of delightful objects. There are pipes for soap bubbles; there are golf clubs in a golf bag, which turn out to be pencils; an album of French animal postal



FIG. 47

cards to color with crayons. There's a toy horse that trots. There's enough here to keep small hands occupied a good many hours. The 15" suitcase itself is nicely made and could be used as a toy carryall for a small traveler. Filled as shown, suitable for a child from four to eight, boy or girl, the price is $6.75, postpaid. The contents will be adjusted to meet the needs of a younger or an older child, but this special combination is particularly attractive. — PLAYLAND GIFT SHOP, *686 Madison Avenue, N. Y. C.*

THE ship's lamp in Figure 48 swings in a cradle that lets it tip according to the angle at which it is held. Thus it may be used as shown for a desk lamp, or with the base hung against the wall just over a desk or over a couch where you need a good reading light. In either case the lamp itself remains vertical, just as it would in a heavy sea. This is of course an adaptation of the old oil lamps that were used on sailing vessels. The base is pewter-finished metal and the parchment-colored shade is appropriately decorated with a map. I don't know when I have seen anything more unusual. The lamp is 15"



FIG. 48

tall, over all, while the shade is 10" in diameter. The price is $14.50, postpaid. — TREASURE TRAIL, *40 West 23rd Street, N. Y. C.*

IT would be hard to imagine a quainter and more practical fireside set than that pictured in Fig-

Italian Antiques



7′ 11″ x 5′ 6″

Sixteenth Century Gates, showing Grape and Leaf Design in Wrought Iron. Many small choice pieces recently imported suitable for Christmas Gifts.

A. Lualdi, Inc.

11 and 13 Newbury Street
Boston Massachusetts
Florence, Italy

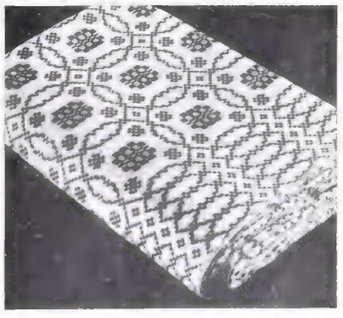
FOREIGN ANTIQUES and CHRISTMAS GIFTS

Collected this summer in Greece and the Mediterranean Isles, Dalmatia, Austria, Italy, France

THERE are small pieces of antique furniture brocades, new and old embroideries, hangings, rugs, ash trays made of old buckles, peasant bracelets, chains and pins of silver gilt, Venetian necklaces, Italian painted trays and boxes.

FLORENCE NESMITH

78 Chestnut St. Boston, Mass. 138 Market St. Lowell, Mass.



Colonial Coverlets Beautiful reproductions of authentic old patterns and colors. Decorative, and rich in genuine early American atmosphere. Warm and practical . . . made of purest wool, woven on firm, non-shrinking warp. Ravishing color selections. . . . Indigo-blue, Whig Rose, Green, Old Blue, Lavender or Gold. 66″ x 96″, (single bed) $10.50; 80″ x 96″, $11.75; 65″ x 108″, $11.00; 80″ x 108″, $12.50. Postpaid to Miss. River; beyond, add 25c. Free color catalog woolens. Blankets, Slumber Throws and other handicraft direct from the weavers.

Vermont Native Industries
Shop C-2, Bridgewater, Vermont

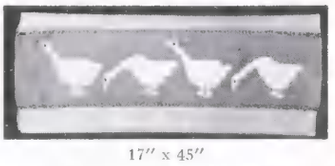


Pine Corner Cupboard

A very fine reproduction of a Colonial corner cupboard made of pine with an old rubbed finish. Height 7′. Width 33″. Made of carefully selected wood accurately designed and beautifully constructed. It is an unusual value at $85. Shipping charges extra.

FLORA MacDONALD, INC.
Eleanor Frazer
INTERIOR DECORATIONS AND FURNISHINGS
39 Newbury Street Boston

MADE BY THE BLIND



17″ x 45″

Goosey Goosey Gander Runner

The charm of the nursery is greatly enhanced by this bewitching runner in white mercerized cotton, with white geese on pink or blue background. $5.75 prepaid.

THE BLIND HANDICRAFT
39 Newbury Street Boston, Mass.



Fireside Cricket *with* ***Hand hooked mat*** makes an attractive and useful gift. Made of hardwood 10″ in diameter, 8″ high. Choice Maple, Mahogany, or Walnut finish, $3.25 post paid East of Mississippi, plus 25 cents extra West.

E. E. BURROUGHS CO.
Conway South Carolina

CHRISTMAS CARAVANS



INITIAL TOWELS HAND-EMBROIDERED

THE GIFT OF ASSURED WELCOME

Of the famous "Old Bleach" linen huck. All white or initialed in color to match hems — rose, blue, gold, green or helio.

White with Colored Hem

15″ x 24″	18″ x 30″
$1.15 each	$1.65 each

All White

15″ x 24″	18″ x 30″
$1	$1.50

J. B. SHEPPARD & SONS
DEPT. H, 2012-14 Chestnut St., PHILA.

PROTECT YOUR FURNITURE



use

Sturdy and Attractive Luggage Racks

Smooth sanded ready to paint, $2.50

Early American Maple, Mahogany and Walnut finish, $3.50. *Express charges prepaid anywhere in U. S. A.*

Height 20″ Top 17″ x 18″

MOUL MANUFACTURING CO.
Hanover Pennsylvania

VIRGINIA HAMS

Sugar Cured

Hickory Smoked



Write for our descriptive folder that contains famous old Virginia recipe for cooking.

VIRGINIA SETTLERS CABIN
Harrisonburg
Virginia



ITALIAN SILK BLANKETS

suitable for living-room or boudoir make acceptable gifts, especially at Christmas. Of heavy quality raw silk in gay Roman stripes or soft tones of brown, gold, etc.; others in dainty rose and blue. All are striped. Size 48″x72″; price $9.15 express prepaid.

Send for copy of "Foreign Affairs."

THE LITTLE FOREIGN SHOP
1015 N. Charles St. Baltimore, Md.

ure 49. The design of the scoop was taken from an old handmade grain scoop — only the edge of this copy has been thinned so that it is now easy to sweep into.



FIG. 49

It is made of maple and painted inside a soft gray-green, and the brush is made of Italian heather. Such a combination, marked at the reasonable price of $5.00, postpaid, will solve at least one of your Christmas problems. — MAPLE CHINTZ & PEWTER, *90 Mount Vernon Street, Boston.*

THE little girl does n't live who would n't squeal with glee at the sight of the dolls' furniture in Figure 50. It is so real, so sturdy, and so usable. The proportion is about right, I should think, for the 18″ dolls that eight-year-olds usually possess in droves. Of trestle design, the table stands $10\frac{1}{4}$″ high, while the top measures $8\frac{1}{4}$″ by 18″. The chairs, handmade by an old mountaineer, with bottoms of split oak strips, are $16\frac{1}{4}$″ high over all, with a seat $6\frac{1}{4}$″ deep by $6\frac{3}{4}$″ wide, which is 6″ from the floor. These pieces are made of solid maple in a soft, dark, hand-rubbed antique finish. They sell for $10.00 the set, or $5.00 for the table and $2.50 each for the chairs. The miniature rocking-chair in the same maple is upholstered with blue or rose coverlet material in the famed old Whig Rose pattern. It costs $8.00. Express charges are paid by the purchaser. — THE TREASURE CHEST, *Asheville, North Carolina.*

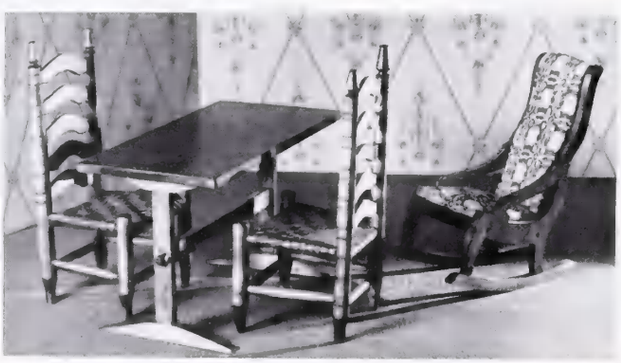
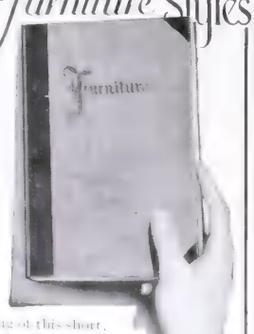


FIG. 50

Book of *furniture* Styles



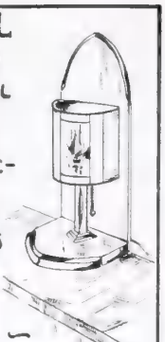
Brief
Authentic
Interesting
Easy to Read

$1.00 Post Paid

The fifth printing of this short, fully illustrated history of period styles is now ready. All principal furniture eras covered, together with glossary and chronology. A valuable reference book for the student. Enables the novice to know period styles and identify furniture. Nicely printed and bound. Endorsed by librarians, decorators, designers, architects, dealers, etc. Price barely covers production costs.

CENTURY FURNITURE CO.
54-L Logan St. Grand Rapids, Mich.

CATHEDRAL (WALNUT) WALL LAMP



THIS CATHEDRAL LAMP OF SATINY GRAINED SOLID WALNUT WITH EXQUISITELY DECORATED SHADE TRIMMED IN GOLD WAS CREATED FOR THOSE SPOTS IN THE SMARTLY FURNISHED HOME WHERE THINGS ORDINARY ARE UNACCEPTABLE —

SO DESIGNED THAT BACK PANEL OF LAMP SETS SNUGLY AGAINST WALL

HEIGHT 15 INCHES WIDTH 6 INCHES
PRICED AT $5.00 POSTPAID
COMPLETELY WIRED
DES MOINES WOOD PRODUCTS CO.
528 S.W. NINTH ST.
DES MOINES IOWA

An Ideal Xmas Gift!



MODERNISTIC PATTERN CHINA PORCELAIN PITCHER, *combined with*

Ade-O-Matic FRUIT JUICE *Extractor for* Lemons, Oranges and Grapefruit

Automatically operated by slight downward pressure, causing head to revolve, removing every drop of juice **instantly,** *without rind, pulp or oil.* **Easily cleaned. Guaranteed.**

Furnished in green, yellow or blue
From your dealer or direct, postpaid **$3.95**

Mugs 50c extra

The Ade-O-Matic Co.
435 East 41st St. Los Angeles, Calif.



Imported Genuine BOHEMIAN GLASS VASE

Fine quality. Beautifully cut and engraved. Ruby, blue or amber. Stag and tree design, 9 in. high — $12.50 each. $23.50 pair.

Shipping charges prepaid

WIDE WORLD GIFT SHOP
Lexington Virginia

From the Hunting Country of England . . . .
comes the design for this
Lucky Horse shoe" *fireplace* Fork



PRICE $9.50

A hand forged iron handle and a real horseshoe. Just the thing for the town or country house

ADDRESS
HUNTERS FORGE, PORTERVILLE, N.Y.



Vermont Maple
from the Farm to You

Introducing our guaranteed quality special assortment— 1 qt. Fancy Maple Syrup 1 lb. Maple Sugar, 1 lb. Maple Nut Cream. A choice gift or home treat, $2.75 postpaid ($3.25 W. of Rockies)

Send for price list of maple goods

BUSHWILLIE FARM
Route E Rutland, Vermont

SOUTHERN CHRISTMAS GREENS

A generous quantity of decorative broad-leaved evergreens — laurel-leaved smilax, pittosporum, cassine-berry and their ilk — carefully selected and safely packed in Spanish moss, prepaid to your door. State when you wish them shipped and send money order or check for five dollars to Box 229, Beaufort, S.C.

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PROFESSIONAL Courses—Color, Arrangement, Period Styles, Furniture Design, Draperies, Estimating, Rendering, Styling, Day, Evening & Home Study. Grads placed. Dept E
COMMERCIAL ART SCHOOL, 116 So. Michigan Avenue, Chicago

A subscription to HOUSE BEAUTIFUL is a good Christmas Gift

CHRISTMAS CARAVANS



FINE Design and Craftsmanship are the reasons why discriminating dealers throughout the United States feature Marsh hand wrought lighting fixtures.

JAMES R. MARSH AND COMPANY
ESSEX FELLS MARSH NEW JERSEY
Designers of Hand Wrought Lighting Fixtures !!!

NEXT to having a room of one's own, a desk of one's own is most exciting. The desk in Figure 51 is for a very young person just beginning kindergarten or school. It is well made of wood, finished in a Nile-green washable lacquer. When closed it forms a little table that can be used for nursery dining, for which a colorful oilcloth cover is furnished. Inside are such educational and amusing materials as wooden beads, a counting frame, lacquered wooden pegs with a peg board, an alphabet and number chart, crayons, pencils and sharpener, blunt scissors, a blackboard, chalk, a ruler and paste, and some other things I may have forgotten. As you see, everything is beribboned and Christmasy. This little desk stands 18″ high, has a top 15½″ x 23½″, and costs, with the bench, $13.75, express collect. — NEVELOFF TWINS TOY SHOP, *816 Madison Avenue, N. Y. C.*



FIG. 51

THERE is a genuine handmade look about bubbly green Spanish glass that I find quite irresistible. You will recognize it in the ink bottle (Figure 52), which is grooved to hold a pen and which has a cork top surmounted by a bright-colored fruit: plum, as pictured, strawberry, apple, lemon, pear, or cherry — take your choice. The bottle is 2″ x 1¾″ and stands 3″ high. It does n't look inexpensive, but it is, and costs but $1.15, postpaid. — THE HANDWORK SHOP, *264 Boylston Street, Boston.*



FIG. 52

Mary Jackson Lee

JARS



Established 1810

Jars in great variety...
and other decorations for the Garden, Sun Room and Interior. All in high-fired, enduring Terra Cotta.
Send for Catalog
GALLOWAY POTTERY
3220 WALNUT ST., PHILADELPHIA

Learn to be a —
LANDSCAPE ARCHITECT
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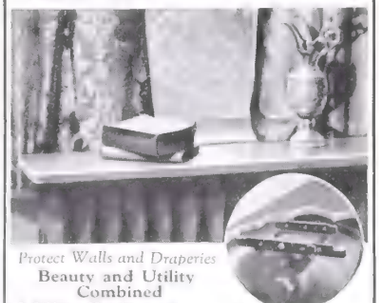
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Concise Answers to Common Questions

Q. My dining-room walls were painted not long ago, and now in one place the paint has darkened in a straight narrow streak from floor to ceiling. The painter says he is not to blame, but cannot explain it. Can you?

A. Not positively without an examination. But is there a heater pipe under the streak? That would dry the near-by plaster more than the rest, and make it more absorbent; the paint on it would be thicker and therefore of a different tone. Another coat of paint should hide it. To prevent such an occurrence, and to conserve heat, heater pipes within walls should be insulated.

✧

Q. What is the difference between varnish and shellac?

A. In general, the liquid part of varnish is oil and that of shellac is alcohol; the drying of shellac is quick and due to the evaporation of the alcohol, while varnish hardens through slow chemical changes resulting from the absorption of oxygen. Shellac has little resistance to weather and to scratching, while varnish is tougher and more elastic.

✧

Q. My kitchen was floored with linoleum a few months ago, which has now loosened from the floor in several places and is bulging. Why? And what can I do about it?

A. If the bulging is along seams and edges, the layer did not use waterproof cement, and the paste has dissolved; bulging elsewhere is because he used too little paste. A skilled layer can raise seams and edges enough to spread waterproof cement beneath, while figured linoleum can be slit along the lines of the pattern for the same purpose without leaving any noticeable mark.

✧

Q. Will painting a radiator make any difference in the heat that it gives off?

A. That depends on the paint. Ordinary oil-and-lead paint will transmit about as much heat as bare iron, while metallic paint — the usual silver or bronze — will cut down the heat by 10 per cent or so. But as it is only the final coat that counts, the heating effect of a silvered or bronzed radiator can be increased by painting with ordinary paint.

✧

Q. The concrete floor in my cellar has cracked, and in one place has chipped and come off. Can my handy man patch it, or should I call in a mason?

A. Better have the mason. With the floor in that condition you will be wasting money to patch it, for it will probably give trouble all over. Have it removed, and lay a new one of higher quality.

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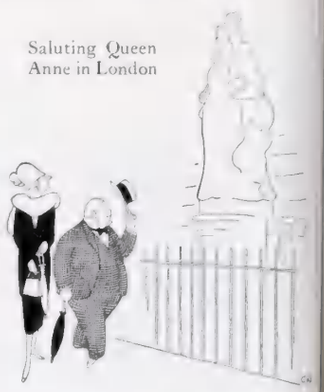
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Devonshire, did Egypt and th Holy Land thoroughly with Cook and Rome casually and amusingl by themselves.

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advises

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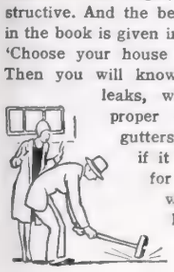
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Q. Are pipeless heaters satisfactory?

A. Under certain conditions, decidedly so, as in a house that is small and compact, of open interior, and with ceilings not much higher than the door openings. The current of warm air from the single register can then move freely along the ceilings from room to room and to all parts of the house. But in a high-ceiled house, or one that has extensions and ells, or when there are halls and passages, circulation will be so impeded that pipeless heating will not be satisfactory.

✧

Q. What can I do to protect the paint on my window sills? With the windows open during the summer, they are so shabby by autumn that they must be repainted.

A. Being part of the rooms, your sills are probably painted with interior paint, which will not stand weather; protect them with a coat of spar varnish, or have them painted with exterior paint, which is of a weather-resisting composition.

✧

Q. Is humidification as worth while as the advertisements say it is?

A. Yes, for the doctors say that we thrive better in moist air than in dry. Our furniture and other woodwork do also. But to be satisfactory, humidification must be controlled; if it is too little there is no benefit, while if too much the house will be damp. The amount of water to be evaporated and absorbed by the air depends on the temperature outdoors; at 32 degrees it will be about one gallon per day per room, and three times as much at zero. At first thought this seems absurdly excessive, but it is actually correct for conditions that are normal for comfort, for health, and for the preservation of woodwork.

✧

Q. I should like to remove a wall between two of my bedrooms to throw them into one, but have been told not to because the attic floor might fall. Is this so?

A. If the wall actually supports the attic floor beams, yes; but should that be the case, you can still remove the wall by using a girder in place of it. On the other hand, the wall may be no more than a partition, and can be removed without making any difference. Have the wall examined by an architect or a builder, and follow his advice.

✧

Q. The paint on my living-room walls is so smudged that washing does not clean it, and I am planning to have the room done over. What kind of paint will stay cleanest?

A. Use ordinary paint, but give it a coat of starch, which will not change its appearance or be noticeable. Dissolve a handful of starch in enough cold water to cover it, add boiling water to make a jelly, and then thin with cold water to the consistency of milk. Have this well brushed on. Dirt will collect on the transparent starch surface, which can be removed with clear water to expose the fresh paint beneath. Interior paint can thus be kept fresh almost indefinitely.

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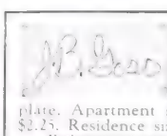
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WHAT IS DEMANDED OF A PROTESTANT RECTOR?

In the December Atlantic Monthly *Edward R. Finch* reveals the fact that the congregation have their troubles as well as the rector.

Out November 25

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Q. Although we have been in our new house since early last spring, there have been no signs of settlement until now, eight months later, when several plaster cracks have appeared. Why should settlement have delayed so long?

A. Those cracks are not due to settlement of the foundations, but to the shrinkage of the wood of the framework as it dried under artificial heat. Do nothing about making repairs until a month or so after cracking has stopped, when you can be sure that shrinkage has gone as far as it will.

✧

Q. A salesman told me that by using his air valves in my radiators I would get more heat. My heater does not work any too well, so I tried one, but could see no difference. He seemed honest, and I am wondering whether there is anything in what he said.

A. Yes, there is, for there are air valves that will do all that he claimed. Ordinary air valves will empty a radiator of air to permit steam to enter, but will readmit air as the steam pressure dies down. He was speaking of vacuum air valves, which let the air out without permitting it to re-enter; they create a condition under which the water in the heater will boil sooner, and its vapors can more readily enter the radiators. But you will get this effect only when the entire system is air-tight; when every radiator has its vacuum air valve, and all joints in radiators, in piping, and in heater are tightly closed. Air could not enter through the single vacuum air valve that you tried, but could do so through the ordinary air valves on your other radiators, and possibly elsewhere, so that you were not making a fair test. The system has real advantages, but should be applied by a competent heating contractor rather than by a salesman who knows so little that he submitted his valve to such a test.

✧

Q. Will linoleum be satisfactory for the floor of a gameroom that I am planning for my cellar?

A. Yes, provided the cellar floor is waterproof, which the usual cellar floor is not. Use one of the plastic floorings, clay tile, or asphalt tiles laid in asphalt cement.

✧

Q. Why do my heating pipes pound?

A. Probably because they are smaller than they should be, and so require the steam to fight its way to the radiators against the water of condensed steam that is trying to get back to the heater. The pounding can be stopped only by making changes in the piping.

✧

Extract from an answer to a letter describing a proposed bathroom. 'Do not place the electric light in such a position that you can turn it on or off while you are in contact with water, as when standing in the bathtub or with one hand in the washbasin. Should there be a leakage of electricity, the body would then form a conductor between the fixture and ground, via water and drainpipe, a severe shock being the result. While this possibility is small, it should be guarded against by providing so much space between plumbing and lighting fixtures that the contact cannot be made.'

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The prize winning and honorable mention covers, and a selection of the best designs to the number of 140, out of the 1800 submitted in the recent House Beautiful contest will be on exhibition as follows:

INDIANAPOLIS *Nov. 17-26*
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Pennsylvania & 16th Street

CLEVELAND *Dec. 1-16*
Cleveland School of Art
11441 Juniper Road

DETROIT *Dec. 19-31*
Society of Arts and Crafts
47 Watson Street

CHICAGO *Jan. 5-17*
Marshall Field & Co.

ST. LOUIS *Jan. 22-Feb. 4*
St. Louis Public Library
Oliver, 13th & 14th Streets

KANSAS CITY *Feb. 9-21*
Kansas City Art Institute

ST. PAUL *Feb. 27-March 7*
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12-30



Oh, to get out of our pigeonholes, to move across all frontiers, to be, if only for half a year, no dull provincial, narrowed with blinders on either eye, but superior to all borders and limitations. — WILL DURANT

COMPARATIVELY few of the regular tourists visit that enchanting island in the Bay of Naples — Capri. Perhaps because it is a little out of the way, or possibly when one reaches Naples the most popular objective for sight-seers is Mt. Vesuvius, where one is drawn by an irresistible force. True, Vesuvius is a sight never to be forgotten, especially when viewed at dusk from a balcony over the blue Mediterranean. One stands astonished and thrilled before this fiery monster which threatens Naples and its environs. Nevertheless Capri is most alluring and, while Vesuvius taunts one, the Isle of Capri charms.

Capable launches cross the Bay of Naples, from which one admires Vesuvius bathed in sunlight and the smiling Italian hills dotted here and there with villas. The launch makes a stop at the peninsula of Sorrento, that heavenly spot where one breakfasts on a terrace above the blue Mediterranean (the Vittoria Hotel was Caruso's choice a few days before his death), idles at the Blue Grotto long enough to enjoy its opalescent waters, and finally arrives at Capri.

With a feeling of mingled anticipation and mystery one leaves the boat by way of an improvised (or so it seems) gangplank resembling a miniature board walk. The natives, who have never stirred from their inherited modes of living, anxiously await their visitors and greet them profusely with their beads, linens, and those fascinating baskets which they weave so interestingly in this part of Italy. Through what seems to be only a rustic doorway one is taken into a lift which ascends the cliffs of the isle and lands one in a veritable fairyland of color, which, however, proves to be the courtyard or garden of a delightful inn. Here, while dining, one can imagine he is miles and miles from other civilizations. All about are palm trees, olive trees, and graceful century plants which are surrounded by the azure skies, and afar down the cliff the blue Mediterranean gleams and dances.

Aloft on the left is Tiberius's garden, which may be visited by a steep ascent on the backs of burros. Up and up on a rocky path these sure-footed beasts carry us to the garden itself, which is charmingly arranged and from which the view is most picturesque. Going back to the one street that the isle boasts, it is interesting to linger in the shops and enjoy a drink here and there in the leisurely fashion of the natives.

Just as the sun sets we force ourselves away from the lasting memories gathered during the day, returning to Naples by one of two ways — either across the Golfe de Naples or by way of Sorrento, from which autos will take us over the famous Amalfi Drive, visiting the ruins of Pompeii before proceeding on to Naples.

H. M. D.

CRUISES FOR JANUARY AND FEBRUARY

MEDITERRANEAN

Jan. 8	*M.V. Britannic*	White Star Line
Jan. 10	*S. S. France*	French Line
Jan. 17	*S. S. Adriatic*	White Star Line
Jan. 24	*S. S. Homeric*	Thomas Cook & Sons
Jan. 27	*S. S. Scythia*	Frank Tourist Company
Jan. 31	*S. S. Hamburg*	Hamburg-American Line
Jan. 31	*S. S. Carinthia*	Raymond & Whitcomb Company
Jan. 31	*S. S. Laurentic*	Frank C. Clark
Feb. 14	*S. S. France*	French Line
Feb. 21	*S. S. Mauretania*	Cunard Line
Feb. 26	*M.V. Britannic*	White Star Line

WEST INDIES

Jan. 7	*S. S. Reliance*	Hamburg-American Line
Jan. 8	*S. S. Statendam*	Raymond & Whitcomb Company
Jan. 9	*S. S. Duchess of Bedford*	Canadian Pacific
Jan. 10	*S. S. Kungsholm*	Swedish-American Line
Jan. 10	*S. S. Carinthia*	Cunard Line
Jan. 10	[1]*S. S. Republic*	United States Lines
Jan. 21	*S. S. Volendam*	Holland American and Frank Tourist Company
Jan. 23	*M.V. Vulcania*	Cosulich Line
Jan. 24	*S. S. Caledonia*	Cunard Line
Jan. 27	*S. S. Reliance*	Hamburg-American Line
Jan. 27	*S. S. Statendam*	Raymond & Whitcomb Company
Jan. 28	[1]*S. S. Republic*	United States Lines
Jan. 31	*S. S. Kungsholm*	Swedish-American Line
Jan. 31	*S. S. Steuben*	North German Lloyd
Feb. 11	*S. S. Volendam*	Holland American and Frank Tourist Company
Feb. 11	*S. S. Duchess of Bedford*	Canadian Pacific
Feb. 14	*M.V. Vulcania*	Cosulich Line
Feb. 14	*S. S. Caledonia*	Cunard Line
Feb. 15	[1]*S. S. Republic*	United States Lines
Feb. 17	*S. S. Steuben*	North German Lloyd
Feb. 21	*S. S. Kungsholm*	Swedish-American Line
Feb. 24	*S. S. Statendam*	Raymond & Whitcomb Company
Feb. 26	*S. S. Reliance*	Hamburg-American Line

[1] Sails from Philadelphia

What unique places have you discovered in your wanderings the knowledge of which you can share with other travelers? We shall be glad to receive short articles of this sort, especially those describing inns, restaurants, places, or excursions not familiar to the average tourist. Five dollars will be paid for each article accepted and postage should be enclosed if rejected articles are to be returned. Address, TRAVEL EDITOR, 8 ***Arlington Street,*** BOSTON, MASS.

WOULD you see something different? Would you get completely away from Western civilization without the expenditure of much time? Then visit Tangier. Take the boat from Algeciras, Spain, and in a few hours' time you will arrive.

If you would see Tangier *à la* Africa, take a little burro, which will be saddled with a wooden saddle covered with old bags. Let your feet extend in front of you on either side of the burro's head, and relax completely. You will jog along in the good old African way, and only then will you really see Tangier.



You will ride through street after street of tiny shops where you will see everything done by hand — leather work, jewelry carving, carpet weaving, and bread baking. In some streets the way will be so narrow that the people you meet will back into doorways so you may pass.

On the streets you will see many nationalities and mixtures of blood, — the tall black Berber, the very poor black from the Sahara, the Jew, descendants of the old Moors, Arabs and Greeks, — and you will meet many small children who will greet you in French or Spanish.

At the end of a day which has been full of interest let your little burro take his way to the highest hill on the edge of the city. On the top of this hill is a little café. There you may sit on the floor on a cushion and drink tea from a low table while overlooking the city. But such tea! These people rival the English in their tea drinking. This tea is drunk hot from a glass which has been filled about one-third full with sugar and flavored strongly with mint, making more of a syrup than tea. The first cup you will not like, but by the tenth cup you will want a glass by you constantly, as is the native custom.

E. N.

THE ride from Jerusalem to Bethlehem is a long and dusty one even in these days of speed-mad Arabs in autos. And Bethlehem today, with its narrow tortuous streets and whining beggars, is probably not much unlike the little town to which the Wise Men journeyed. Only the ponderous stone bulk of the Church of the Nativity, built on the supposed site of the stable, seems an alien growth. For on the church the centuries have left their imprint. It has been built and rebuilt, embellished and demolished, by many peoples of many faiths.

Upon entering the church we are impressed at once with its monastic barrenness. The cold gray walls are bleak, entirely devoid of the rich paintings and hangings we are accustomed to in foreign churches. The high-set, slit-like apertures, undoubtedly built for defense by archers in some far mediæval time, sift in a meagre light, greatly different from the large stained-glass windows we have grown to expect. On the floor, no rugs, no benches even — only this vast bleakness of gray stone. Then dimly, through the incense-laden air we discern the ivory gleam of tall slim candles on a distant altar and hear the low-pitched chant of a choir of men's voices.

Following our guide, we feel our way cautiously down a flight of dark narrow steps which plunge steeply into the earth, and pass through a low cramped doorway into the Crypt where was the Place of the Manger. Here the eyes are confounded by such a glare of purple, gold, and flashing jewels as dazes imagination.

This tiny low-ceilinged cell is covered to the last inch with royal purple velvet, gold-bedizened. Everywhere hang lamps of solid gold studded with precious gems — diamonds, rubies, emeralds — in bewildering array. Before us the stone shelf to the manger of that long-ago stable is also submerged in royal purple, sewn with gold and priceless jewels.

Princes and potentates have lavished their wealth to make more splendid this birthplace of a Jewish carpenter's son, now 1897 years dead. Candles burn forever before this manger as before an altar, and here humble, foot-weary pilgrims from all over the world come to kneel devoutly upon the huge star of solid gold which has been set into the stone floor of the erstwhile stable to mark the end of the Wise Men's quest.

E. L. M.



in the United States celebrates this year its Jubilee. Fifty years ago one man and seven lassies nded at the Battery, New ork City, the pioneer band a new evangel. Since that y the organization has steadi advanced to the high place now occupies in the esteem the nation. Religion in tion is the basis of all its en- avor. No barriers of race, eed or color are recognized.

ery year the Army marks e festive season by giving ristmas dinners to the de- ving poor and toys to un- rprivileged children, in dition to the year-round re of all who seek its aid, mporal or spiritual.

u are invited to share in is beneficent work by easing e financial burden.

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To those fathers and husbands who want *this* Christmas to be best of all!



Christmas·1930
To the whole family
This certificate will be exchanged on or before July 30 1931, for a real vacation in the fascinating California centered by San Francisco!
Dad

HOW often have you tried to outwit Christmas expectation . . . how often have you sought for something thrilling, yet worthwhile and lasting, that would take each member of the family by surprise?

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Let us send you a book full of pictures and story about this greatest vacation land...Let us tell you of days above the world at high Lake Tahoe and in Yosemite Valley. Days in the giant Redwood Empire; days filled with the romance of the sunny sea at Monterey, Del Monte, Santa Cruz. Days of golf and riding and days beside this northern California's flashing mountain streams . . . days, and nights, in fascinating San Francisco, where through the Golden Gate there come the flavors of the other storied cities of the world . . .

This is one trip no dimming memory ever dulled. A Christmas present that will last when every other one is gone!

And we've made it easy for you, too. No need to bother now about your dates (or cash tied up in tickets). Just write for the illustrated book that will help you plan this summer-Christmas present. With it we'll send a card, like the one above, to make known your intention.

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Telephones in Every part of the House add to living Comfort and Convenience



The bedroom telephone is a convenience particularly appreciated by women. It saves many steps and much time throughout the day—and adds a reassuring touch of protection at night.

THE attractive atmosphere of lovely homes frequently lies in little things: gay colorings to make a cheery room . . . soft lamps by deep, inviting chairs . . . *telephones* at convenient points for saving time and effort. Everywhere, in smaller homes as well as large, women are welcoming this new aid to living comfort.

Telephones contribute to the livability of nearly every room. They help regulate your household. They save wearisome journeys, and the annoyance of things left undone. They bring friends instantly . . . whether they live in other neighborhoods, other cities or other countries . . . to every corner of your home. They allow you to talk from room to room over the same telephone used for outside calls. No special operator is needed.

Appropriate telephone arrangements differ according to the living habits of your home. Your local telephone company will gladly help you plan them. Just call the Business Office.



Communication within the residence may be had over your regular Bell telephones.



Convenient telephones make the sun porch, library and den so much more livable.



Hospitality decrees the guest-room telephone. Often it is a portable instrument.



The garage, too, particularly if detached from the house, should have its telephone.



Many residences have an additional central office line in the servants' quarters.

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In the January Number

EVERYONE believes in making good resolutions for the New Year, even though, as a rule, they are all too soon forgotten. However, we feel confident that the *House Beautiful* not only will start the new year resolved to give you a magazine worthy of your interest from cover to cover, but will live up to this ambitious resolution throughout the months to come.

Furniture and equipment are the main subjects to be discussed in our January issue and are approached from many different angles.

One of the most interesting articles describes a kitchen planned by its owner to be not only a place in which to cook, but, like our old Colonial kitchens, a livable room which inevitably becomes the centre of home life. For a family where the housewife, either from choice or from necessity, still makes cooking an art to be enjoyed rather than a drudgery to be avoided, such a room reveals infinite possibilities for domestic satisfaction.

An illustrated article on sinks shows how varied is the choice given us, both in materials and in arrangement, when selecting sinks for our kitchens or pantries, and points out the appropriate types for various uses. Other practical suggestions for the home will be found on pages which illustrate very smart towels for the bathroom and new gadgets for the kitchen.



If you are looking for something new in rugs, you will find it in an article which describes very unusual carpets woven by Russian peasants and French Canadians.

For those who enjoy modern decoration, there are a distinctive house in London and an office in Chicago, both effectively decorated in the modern manner.

Nor are the garden enthusiasts entirely neglected, since there is a description of a fascinating 'one-man garden' whose design will appeal to all those who long for a garden combining the maximum of charm with the minimum physical effort required to keep it at its best.

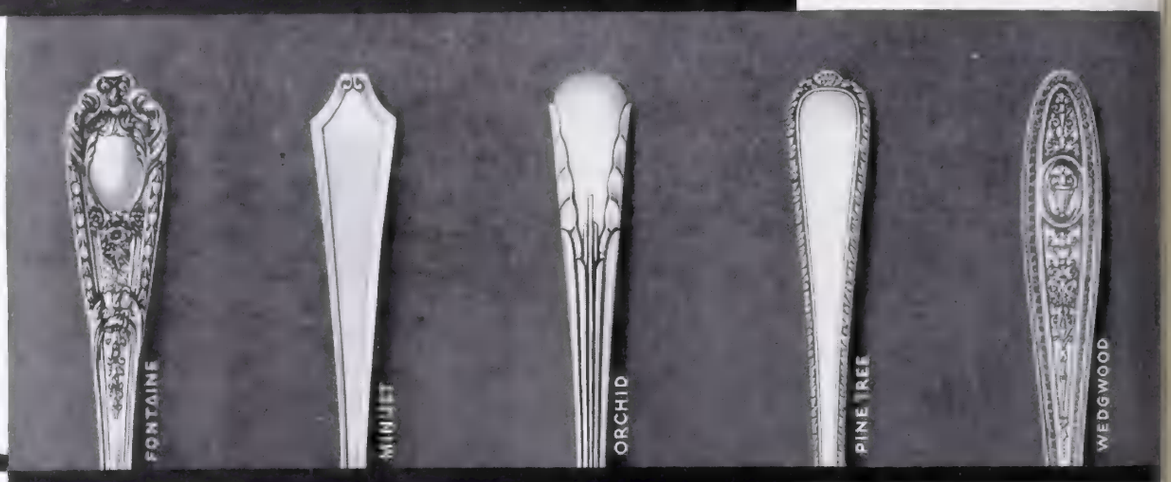
There will be houses of Pennsylvania, California, and even floating houses of Bangkok to charm your eye, but perhaps we have said enough to show you the great variety of interesting material we plan to present you with our New Year's greetings.

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● International Sterling is showing beautiful hollowware to match each of the five flatware patterns illustrated below. At the left are several gift pieces in the Orchid pattern—all moderately priced. The candlesticks are $65 a pair; the oval bonbon dish, $11.50; the oval centerpiece with flower holder, $65; the compotier, $25; salt and pepper, $25 a pair.

● International Sterling has placed new low prices on flatware in these five beautiful patterns—Fontaine, Minuet, Orchid, Pine Tree, and Wedgwood. For example, the small sum of $13.50 will purchase one place-setting in Minuet—that is, 1 knife and 1 fork (dessert-size), 1 teaspoon, 1 bouillon spoon, and 1 butter spreader. Ask your jeweler for other new low prices.





● At the left are some particularly attractive pieces of hollowware to match the Wedgwood flatware design. The useful Wedgwood sandwich plate costs only $35; the coffee service—and what woman wouldn't be delighted to own it!—may be purchased complete for $212.50, or without the tray for $150; the goblets are $300 a dozen; and the graceful water pitcher, $120.

● These fine pieces of International Sterling toiletware include the Cavalier military brushes at $7.50 each, or $15 a pair; and the Courtier hair brush at $10.00. Combs to match may be purchased for $3.00 each. The graceful Camille mirror, including brush and comb to match, costs $75; the Orchid mirror at the extreme right, also with brush and comb, costs $60.



–and now we suggest a trip to your jeweler's where you can inspect these and other beautiful gifts in

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Over the Editor's desk

CHRISTMAS comes but once a year' is a fact which none can deny and which few regret. For we have most of us succeeded in transforming Christmas into something it was never meant to be — a sort of annual orgy of present-giving which harasses us for weeks beforehand and leaves us spent and exhausted when it is finally over. In the midst of all our bustling about, tying up presents, trimming Christmas trees, lighting candles, and filling stockings, are we not in danger of forgetting just what event it is we are so feverishly celebrating? Perhaps it is time we reminded ourselves that Christmas did not originate with generous old Saint Nick, but goes back nineteen hundred and thirty years to a stable in Bethlehem, where Wise Men, following a star in the East, brought their gifts of gold, and frankincense, and myrrh, and laid them before a manger.

#

ALTHOUGH Boston still seems to have a monopoly of candle lighting on Christmas Eve, the custom is gradually spreading to other towns and cities. There has been much discussion in Boston as to who first started the idea, but as a matter of fact this custom originated in old Russia, where candles were placed in the window on Christmas Eve to light the Mother on her way to the inn. If simply done, it is a charming rite, and one which deserves to take its place along with our trees, stockings, yule logs, and other time-honored Christmas customs. Nothing can quite take the place of real candles, yet if caution compels us to use electricity, let us use it with restraint and with the spirit of simplicity that should mark all our Christmas celebrations.

#

MAINTAINING a high percentage of individual home owners is one of the searching tests that now challenge the people of the United States. The present large proportion of families that own their homes is both the basis of a sound economic and social system and a guarantee that our society will continue to develop rationally as changing conditions demand.' So speaks President Hoover, and to prove his sincere belief in the importance of home ownership he has organized a White House Conference to undertake an adequate investigation and study of the whole situation with a view to better organization and the removal of influences which limit the spread of home ownership. William Stanley Parker, widely known Boston architect and one of the judges of our Second Small-House Competition, has been appointed by the President as a member of the planning committee to represent the American Institute of Architects and the architectural profession as a whole in this important work.

#

OUR Cover Exhibit during the next two months will visit the following places: —

Cleveland December 1–16
Cleveland School of Art
Detroit December 19–31
Society of Arts and Crafts
Chicago January 5–17
Marshall Field's
St. Louis January 22–February 4
Public Library

In the meantime our brand-new Fourth Annual Small-House Exhibit is being shown in our own building at 8 Arlington Street, Boston, from



VERNA COOK SALOMONSKY, *New York architect, stands in the doorway of a newly completed house which she herself designed*

November 24–29, and will later be shown at the following places: —

Boston December 1–13
Architects Exhibit Corporation
Hartford, Conn. December 16–23
Old State House
New York December 29–January 3
The Home Making Center
New York January 5–17
The Architectural League
Philadelphia January 21–February 4
The T-Square Club

IN the sudden death of Ernest H. Wilson, killed in an automobile accident on October 15, the country has lost a man who was probably the ablest collector of trees and shrubs in the world. As assistant keeper of the Arnold Arboretum of Harvard University, Mr. Wilson traveled eleven years in China and Japan, bringing back a large collection of plants later cultivated at the Arboretum and doing much to make this institution the world's most important agency for the introduction of new shrubs and trees. For three years he has been director of the Arboretum, and in addition to this work he has written many valuable books, including *Aristocrats of the Garden*, *Plant Hunting*, and *China, Mother of Gardens*. His latest book, *Aristocrats of the Trees*, was published this year. Few men have contributed as much as Mr. Wilson to the world's scientific knowledge of trees and plants, and few could so ill be spared from the work still to be done in this important field for research.

#

THE Garden Club of America has tried for several years to enlist the coöperation of the public in saving native plants which now seem doomed to destruction owing to their indiscriminate use as Christmas greens. Holly, laurel, and groundpine are the plants most in danger of extinction, and it is urged that balsam, which is not valuable for lumber, be used as a substitute for these plants. Winterberry, bittersweet, snowberry, and firethorn are among the substitutes suggested for holly, and in every section of the country there are certain greens and colored berries that could well be used for Christmas decoration, in place of those we are accustomed to associate with this season. A little restraint and ingenuity in choosing our Christmas greens would do much toward saving our native holly, laurel, and groundpine from needless extinction.

#

AN indication of the improved educational opportunities in the United States for architectural students is evidenced by a recent recommendation of the committee on education



CAMERON CLARK *of New York sends us this snapshot under protest, preferring to let his architecture speak for itself*

of the American Institute of Architects, of which William Emerson of Boston is chairman. A study or travel period of one year, rather than two or three, is the term suggested by the committee, since they feel it is a decided handicap to the student to lose contact with his own country for more than a year. Such a change would also increase the number of available scholarships, which is another strong argument in its favor.

#

THE board of directors of the American Institute of Architects are urging the election of Charles Bulfinch to New York University's Hall of Fame. Living under the shadow of the Boston State House, we feel a special enthusiasm for this suggestion, and few indeed would deny the strong arguments in favor of adding the name of this outstanding American architect to the illustrious ones already so honored.

#

NEW YORK architects figure largely in this issue. In addition to **Verna Cook Salomonsky** and **Cameron Clark**, whose photographs grace this page, the work of **Arthur C. Holden and Associates, Aymar Embury II,** and **Thomas Harlan Ellett** is shown. Chicago is represented by **H. T. Lindeberg** and Atlanta, Georgia, by **Cooper and Cooper.**

Among our authors we again welcome **R. W. Sexton**, former assistant editor of the *American Architect*, and **G. Bernard Hughes**, former editor of an English ceramic magazine.





WHERE THE CHARM OF BYGONE DAYS LIVES AGAIN

A room in which the furnishings complement their Colonial background and where the mellow beauty of age predominates in spite of modern improvements. Behind such a stunning slat-back chair, and flanked by a corner cupboard filled with such an interesting collection of Connecticut pottery and splashware, even the very essential twentieth-century radiator fades into insignificance. Brightly colored chintz at the windows and hooked rugs on the floor give life and sparkle to the room

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



A Farmhouse Plan Adapted to Modern Needs

The House of W. B. Ruthrauff in Red Bank, New Jersey

BY R. W. SEXTON

IN a country as young as this, with the blood of our European ancestors still flowing in our veins, it is not strange that our architecture even to-day still bears evidence of European influence. While our modern ideas of living are vastly different from those which prevailed in the countries of Europe five or six generations ago, the home and those principles for which the home stands have been cherished by us one generation after another so that the modernization of our domestic architecture is in reality largely a matter of equipment, rather than one of design. The general lines of the plan and design of the houses of the past so successfully met the test to which they were and have since been put that one is taking a chance, at least, to depart

Samuel H. Gottscho



THE SEVERELY PLAIN DESIGN *of this house accentuates the beauty of such details as the ornamental ironwork bordering the steps which lead to the rear entrance*

Samuel H. Gottscho



THE CHIEF INTEREST *of this house lies not in the fact that its design is reminiscent of Colonial architecture, but in the way in which the old farmhouse type of design, peculiar to the locality, has been adapted to suit the needs and requirements of a well-to-do family of to-day. Harmony has been attained by the proper distribution of masses and by subordinating the wings to the central mass, the sloping lines of the roof creating an informal quality particularly desirable in a house of this character. The main portion of the house is of brick, with stone and shingles used in the wings, the whole being painted white*

Samuel H. Gottscho



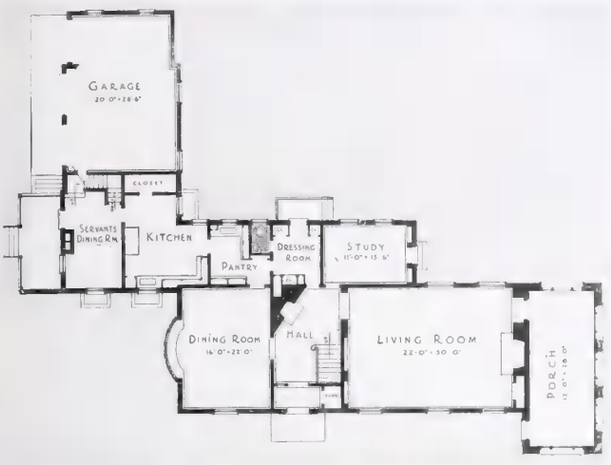
radically from those old established ideas.

And yet I feel that we have gone to extremes in this so-called 'period' idea. We have attached so much importance to the question, 'What style is your house?' that we have come to regard style in architecture as something superficial, something that can be obtained without any consideration of the location of the house or of the materials of which it is constructed. 'Style in architecture,' writes Arthur C. Holden, Architect, in the new edition of the Encyclopædia Britannica, 'is a product of the factors of economics, climate, tradition, and natural environment. To-day the lessons of the entire past experience of mankind can be drawn upon. This heritage teaches methods of roofing the narrow house, the square house, the house of irregular or formal plan, and the long rambling type of house. It need not be slavishly followed, but a person unfamiliar with it trying to design is like a child.'

But our tendency is, I say, slavishly to follow old ideas, rather than to seek inspiration in them and to profit by their experience. By our methods so generally practised to-day we lose much of the peculiar appeal which architecture possesses. We form in our minds certain pictures which represent to us 'standards of styles.' Thus, when we hear a house described as Georgian, there immediately comes to our mind a stereotyped house which we have been brought up to consider as the 'standard Georgian house.' I can readily understand that practically every house that we design to-day must bear the influence of one style of architecture of the past more than another, but I fail to see why so much importance should be attached to the fact that the design of a certain house follows Colonial lines, for example, or why we overlook entirely the much more important fact that the house is located in a country the traditions of which are associated with the early days of American history, or that it is built of wood with occasional details of brick and stone, or that it might be classed as a house of the rambling type. Such a description as this, I claim, arouses my imagination. I am immediately possessed with a desire to see the house. And when I see it, I care not whether it is more suggestive of Colonial than Georgian architecture.

Thus my interest in the house of Wilbur B. Ruthrauff, at Red Bank, New Jersey, is not in any sense of the word due to the fact that the design is reminiscent of Colonial architecture, but rather because of the manner in which the old farmhouse type of design, peculiar to the locality, has been adapted to suit the needs and requirements of a well-to-do family of to-day.

The plan, with its central hall and rooms on either side, is characteristic of the majority of old Colonial houses of Monmouth County, New Jersey. The proportions of the rooms, approaching the square in almost every case, are a peculiarity of the informal Colonial house. The design, too, follows the lines of the old farmhouse, with the central portion of the house featured and wings at either side. The success of such a design depends almost entirely on binding together the masses of different size and distributing them so that they take their proper place in the final composition, keeping the wings subordinate to the central mass. In one of the illustrations of the house it will be noticed how harmony between the several masses has been attained by the sloping lines of the roof. These flowing slopes tend, too, to bring the house down close to the ground, immediately creating an informal quality that is particularly desirable in a house of this character.





IT WILL BE SEEN *that this plan, with central hall and rooms on either side, is characteristic of the Colonial houses of New Jersey, the proportions of the rooms approaching the square in almost every case. Cross ventilation in every master room has been obtained*

THE CENTRAL HALL *is paneled in knotty pine and, the mantel being placed at an angle, the chimney piece may be seen from all directions, becoming the centre of attraction. Margery Sill Wickware, Decorator*

Richard Averill Smith



Richard Averill Smith



A LARGE BOWED WINDOW *facing the east is one of the most charming features of the dining-room. Color, too, plays an important part, with a Georgian paper in design of blues, grays, and old pinks, combined with woodwork of old ivory and chair seats of deep turquoise leather*

THE TREATMENT OF THE MANTEL BREAST *with a pilaster at either side of the fireplace is one of the most interesting features of the living-room. The design of this wall appears well balanced, although obviously not symmetrical, giving the room an informal character*

Samuel H. Gottscho



Richard Averill Smith



This quality is further emphasized by comparatively low ceilings within. The rooms of the house being generally not large, low ceilings are not awkward. On account of the size of the living-room, however, it was deemed advisable to provide greater height in proportion to the greater area of the room. Thus, the floor level of this room is two steps lower than the hall, while the ceiling and second floor level are not disturbed. In these days when so many of us live in apartments we are apt to overlook such a fine point of architectural design as this. For we walk from a room six by eight feet into one twelve by fourteen, and then into another twenty by twenty-four, where the ceiling height is the same in every room, and think that nothing is wrong.

The walls of the main or central mass of this house are of brick, capped by a wood cornice of classic detail. The design is severely plain, the interest being attained by bold proportions rather than by illogical and unwarranted ornamentation. Thus, the ornamental door enframement is emphasized against its simple background, and immediately becomes, as it should, the centre of interest. The lower story of the porch wing is of stone, with shingles above, tending to make it less prominent by making it appear lower and at the same time accenting the importance of the central mass. It is particularly interesting to note that the living-room extends from the central portion into the right wing to gain space without disturbing the character of the exterior design. This wing also provides additional space for the owner's suite on the second floor. The east wing, which extends at a right angle from the main portion of the house, is entirely devoted to servants' rooms. A garage is included (*Continued on page* 634)

ORIGINAL *in both concept and execution is this charming flower-room and dressing-room off the downstairs hall. The inside of the cupboards is painted a lacquer-red and the modernist wallpaper is in black and gray with touches of vermilion*

Samuel H. Gottscho

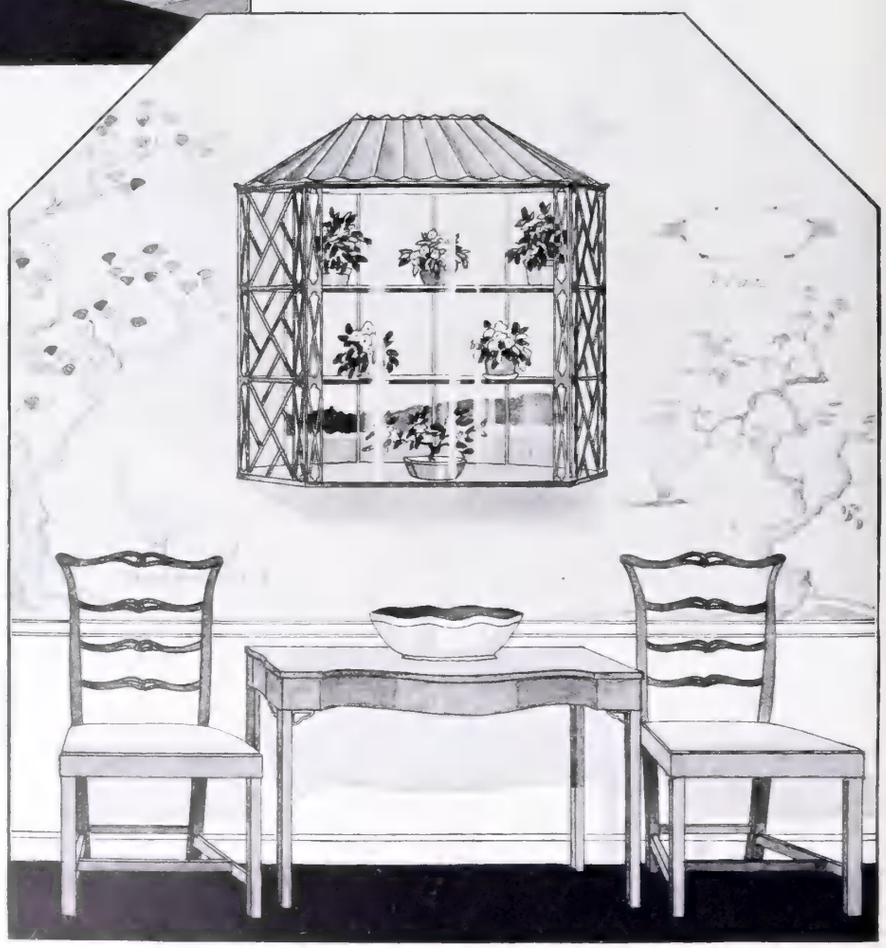


THE PRIME REQUISITES *of a study are privacy and comfort, both to be found in this cheerful room with its sunny windows and bright chintz covers and hangings*



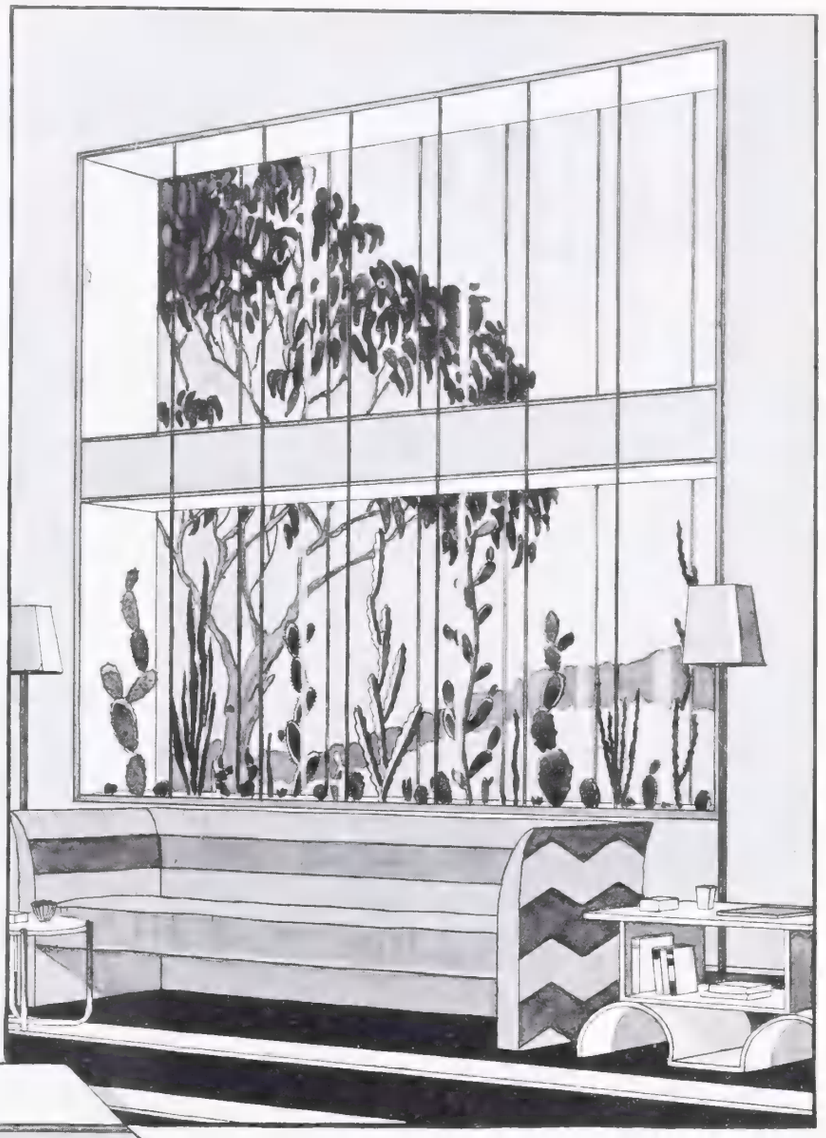
PLANTS *are being more and more considered as decorative elements in the room, and a new use of them is their placing in windows of double glass where heat and moisture can be conserved. In this room with simple paneling a double corner window of consistent character filled with sun-loving flowering plants makes an excellent spot for the breakfast table*

THIS BAY WINDOW *which suggests a Chippendale room projects both ways, with a fixed window on the outside but with latticework on the inside, making a charming setting for potted plants*



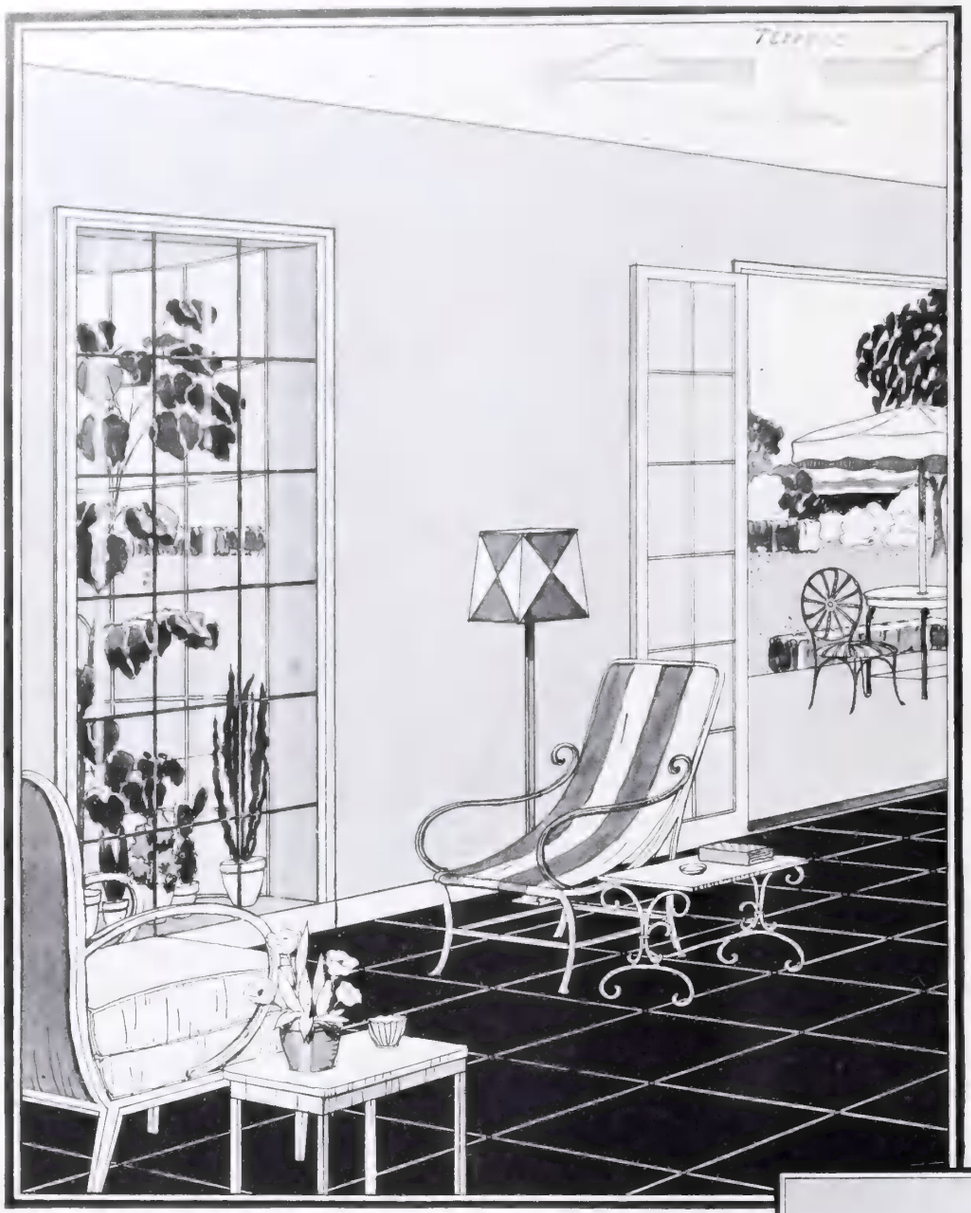
THE WINDOW CONSERVATORY

ENTIRELY OF THE MODERN SCHOOL *is this window in a high-studded room so simply furnished in modern furniture that the window becomes the focal point of interest — the single dramatic feature of the room*





THIS WINDOW *is in reality an opening between two rooms. The Chinese lily, Sansevieria, and certain varieties of cactus will tolerate such a position away from the direct light if taken out occasionally and set in the sun*



OPENING FROM THIS ROOM *which adjoins the terrace is a semicircular bay on each side of the door. Filled with plants, these bays become a most delightful feature to be enjoyed either from the room or from the terrace*



ON A LANDING OF A STAIR *leading down to a basement gameroom, such a plant window as this not only would provide a pleasant decorative spot, but would allow a glimpse into the room below. Incidentally cleverly concealed electric lights would intensify the interest of this window and afford an opportunity for experimenting with the effect of artificial light upon plant growth*

Photographs by Charles Darling



FIG. 1. *This modernist vase is shaped like a half-open fan of lavender. The general mixture of Statice matches the vase in tone. Yellow and white calla lilies with their club-shaped spotted leaves and a few Bird of Paradise flowers for color complete this group, which is repeated in the mirror*

NOTES ON ARRANGING FLOWERS

Fitness of Flower and Vase to the Place is among the Important Considerations

BY

MARY REED CUSHMAN

ONE does not present to-day a bouquet of flowers as a gift without pause. Mere flowers, however beautiful in themselves, will not do. They must also be suitable, — a real compliment to the recipient, showing exquisite taste in the choice made, — but, still more important, they must be skillfully arranged. So essential a rôle does the arrangement of the flowers play that, more and more, the vase itself is chosen as a part of the gift and sent with the flowers placed in it in order to ensure the perfect whole.

This real interest in the arrangement of flowers has been greatly fostered by the abundance of blossoms so lavishly displayed in the florists' windows where July-garden Delphiniums, in winter, flaunt their blues beside the reddish yellows of the new Talisman hothouse rose, or the salmon-colored Amaryllis from the Caribbean shares a corner with the New England arbutus, defiant of both season and locality.

But chief among the influences contributing to the keen pursuit of this hobby is the increase in the number of Garden Shows each year and, more specifically, the competitions held by them for flower arrangements — competitions that are eagerly entered by garden-club members and that have stimulated effort to artistic expression.

Although the best results are attained here, as in any art, by an artist who works instinctively, choosing without conscious recourse to rule the correct receptacle and making intuitively his groupings, nevertheless there are certain principles and rules that can be followed by the more matter-of-fact worker. The first important thing to consider if one desires to add flowers to beautify a room is the place where the vase is to stand. Is it to be on the small sofa table, on the hall console with mirror behind it, in the niche on the stairway, on the dining-room table, or is it to be placed on the mantel or stand on the hearth in front of the fireplace? The place will of course determine the size of the vase and the height of the flowers, and the tone of the background will limit the selection of colors to those best suited to blend with their surroundings. To bring distinction to the arrangement there should be perfect fitness to location of flowers, vase, and color. The place chosen will also govern the shape of the bouquet — its height and width, and especially the direction in which the flowers are to face. If it is an arrangement for the mantel or niche, blossoms should not be turned with their



FIG. 2. *A basket-shaped dark blue pottery vase (right) filled with cedar into which are thrust sprays of purple-blue iris, lemon daffodils, and orange poppies*

FIG. 3. *The blue surface of this old French Sèvres vase (left), the purple of the velvet on which it is placed, and the flowered picture on the front are all suggested in colors and form in the flower arrangement. The grouping of three yellow roses in the centre just above the vase rim, to which the eye is immediately drawn, brings a sense of balance*



faces directly toward the wall, although it is not necessary for each flower to be placed full face forward, for there are good and bad profiles in the flower kingdom, as in the human. But if the vase is placed in front of a mirror there is the great advantage of doubling the chances for beauty, and the flower arrangement must then be considered from the back as well as from the front. This is well illustrated in Figure 1, where the shape of the vase and the size and character of the flowers, as well as their arranging, make a most delightful composition for the console table.

The dining-room table bouquet too must be considered from all angles. It is better form, and pleasanter for one's guests, not to choose a vase so high that when filled with flowers it obstructs the view of the person opposite. Figure 2 shows an arrangement that could well be used in such a position. A large centrepiece on the dining-room table, with tall, spreading flowers, is best used only at a tea or reception when people are standing.

In relating the size of the bouquet to that of the vase, a good rule is that the flowers should be one and one-half times the height of the container. True perfection of balance in a vase and its flowers brings a sense of repose which is most satisfying. There are several ways to aid this feeling of balance, one being that if a group of conspicuous or larger flowers is placed low in the centre of the bouquet, just above the vase rim, it will bring solidity to the whole composition. This effect can be achieved also by massing a few darker, richer-toned flowers, like anemones or roses, or a cluster of dark leaves in the centre. A good example of this effect is pictured in Figure 3 — a blue French vase where the three roses repeat those in the central feature in the medallion. The balance of a bouquet may be destroyed by placing a low-growing flower higher in the vase than a tall-growing



FIG. 4. *A cream-colored alabaster urn of classic line filled with spring flowers. In the centre is a group of primroses in colors of yellow, orange, and purple — colors repeated above in the yellow tulips and jonquils, the orange Darwins and poppies, and the purple tulips. In the very centre is the only blue — three slender sprays of light blue hyacinth. Alabaster should never be filled with water, but should have a tin lining painted white*

one. The same relation should be maintained between them in the vase as in nature.

The next decision of importance is the selection of the vase, the receptacle in which to set off the flower arrangement. In this connection there are several points to keep in mind to govern one's choice. If the flowers are of brilliant mixed coloring, a pottery vase of either black or neutral tint is best; if they are delicate in color and type, then a glass vase should be selected; if they are large and coarse, like zinnias, brass or pewter is more in keeping; if such long-stemmed varieties as dahlias or wild field lilies are the subjects, an earthen pottery jar to stand on the living-room hearth or the piazza floor is most suitable in size and kind. As one works with flowers, the feeling of the importance of the vase grows, and in order to get the proper effect one is constantly searching for the vase and flowers that complement each other in color, proportion, and character.



FIG. 5. *Tall stalks of salpiglossis of purple and lavender shades, made more brilliant by accents of dark red amaryllis striped in white, are placed in a light blue vase of Italian ware of classic style*



FIG. 6. *There are certain flowers which best lend themselves to the precise lines of the new modernist vases. The smart-shaped Bird of Paradise flowers (below) with daring colors of blue and orange, set off with a few leaves of tropical, deeply pennated ferns or lily leaves, are also good in style and tone. This vase is of pale yellow crackled ware, tall, but very narrow in width*



FIG. 7. *Amaryllis has also the right qualities for a modern container with its startling flaming flower heads, full buds, and long narrow leaves. The vase is pale ash-blue with crackle design*

Simple flowers call for simple containers. See, for instance, how at home the tulips are in the homely brown jug in Figure 9. There will perhaps be fewer failures in flower arrangement if a few choice vases are kept on hand rather than, as is too often the case, many mediocre and meaningless ones accumulated through the Victorian years and still crowding the darkest recesses of the pantry cupboards. A wise and a satisfying gesture would be to rid the house of all such vases. No flower, however beautiful, can hold up its head when cruelly displayed in an inartistic, unworthy, florid vase! Better to have only a few carefully chosen ones, — really fine pieces, — and use (*Continued on page* 636)

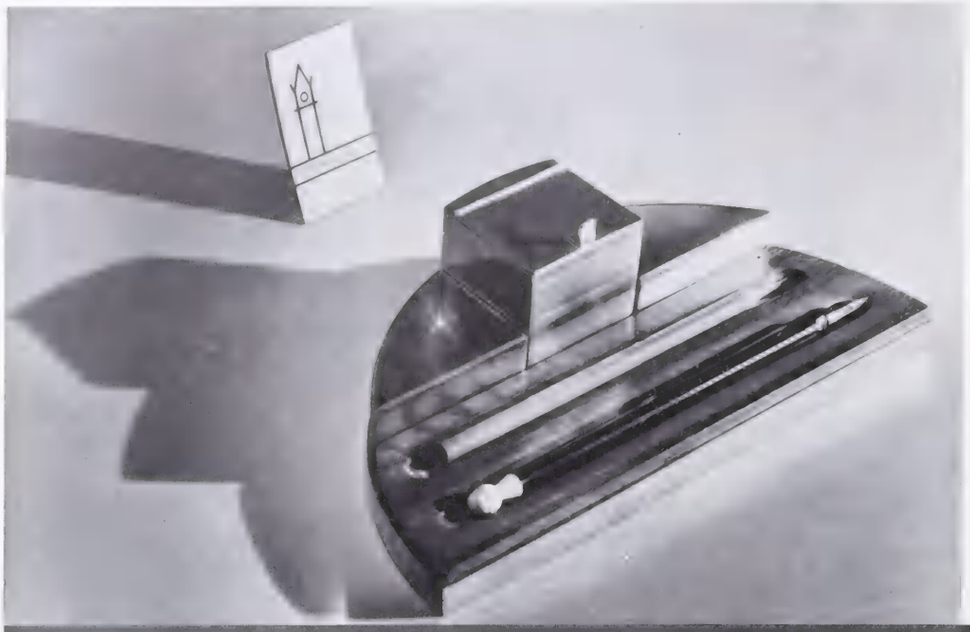
PEWTER OF MODERN DESIGN FOR THE DESK

Photographs by George H. Van Anda

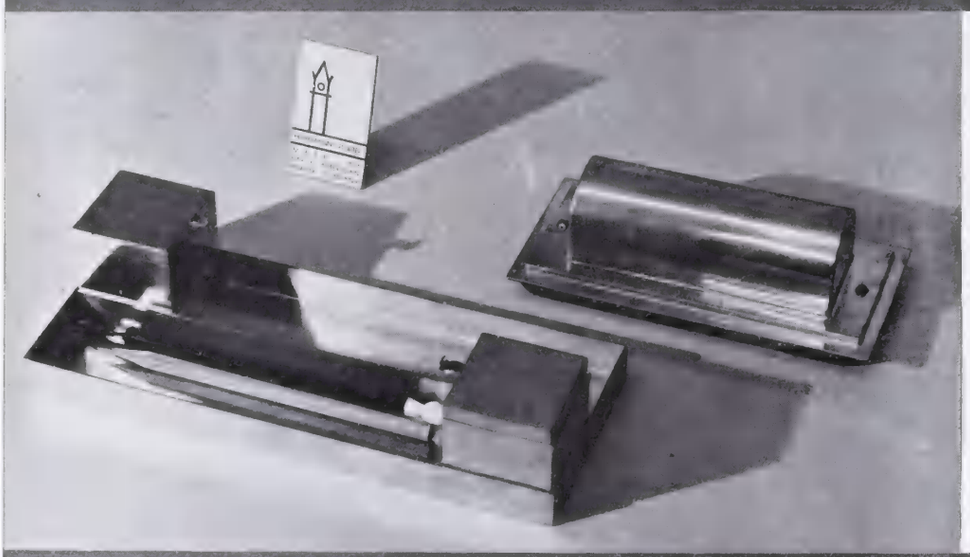
Sets which Harmonize with the Old as well as with the New

DESIGNED BY

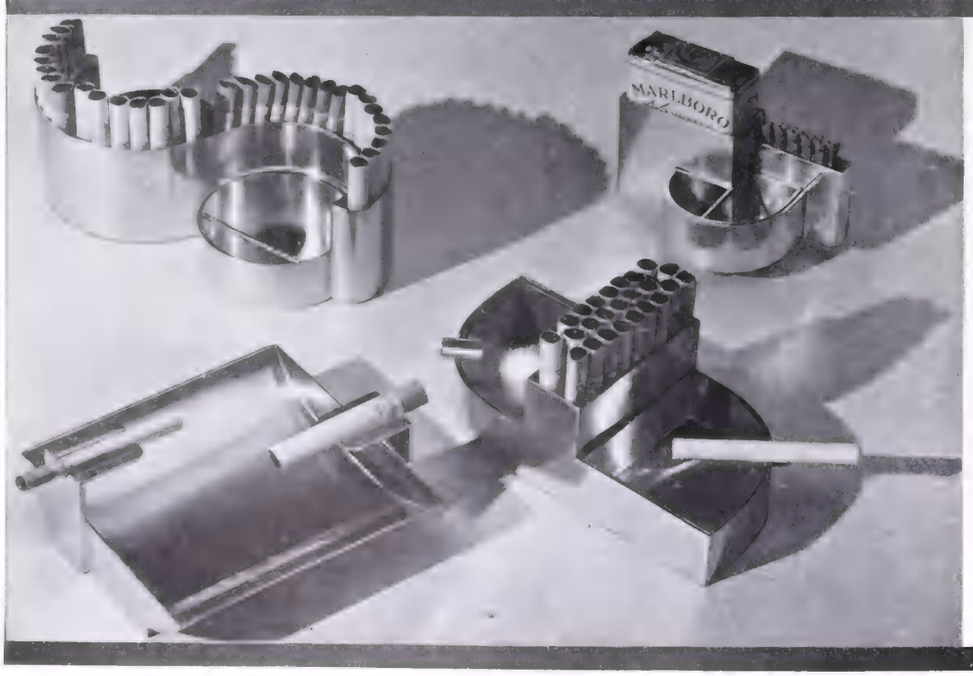
Wolfgang and Pola Hoffmann



A SIMPLE DESK SET OF *satisfying curves and angles which combines walnut with pewter in a new and effective manner*



A PEWTER SET *which achieves distinction through its fundamentally severe and practical design. One box is for ink and the other for stamps, clips, and other incidentals. The blotter, made for real use, lies flat and has a handle shaped to fit the curve of the hand*



GRACE AND ORIGINALITY *mark this group of cigarette holders, and here again beauty is the result of imagination coupled with a functional simplicity of design*

Photographs by Drix Duryea



GRACIOUS MODERNISM

The Penthouse Apartment of Mrs. Brownell Grant

BY HELEN SPRACKLING

MOST of us can recall some home or apartment in which we have been that is strongly impressed upon the mind because of its gracious charm and peculiar warmth of beauty. Such a place is generally created by its owner, and its appeal to us is a reflection of the taste and discrimination of that person. It may, perhaps, on analysis, lack consistency of detail and absolute correctness, but from it emanates, nevertheless, a vitality, an æsthetic value and indiv duality, which are far more rare and potent qualities and keenly indicative of the personality behind them.

In this class is the New York apartment of Mrs. Brownell Grant, decorated by Mrs. Grant, who is herself a decorator and who, in this instance, referred to Miss Honka Karasz, contemporary artist-designer, certain problems of æsthetic values and dimensions. Those who are familiar with Miss Karasz's work will recognize her influence in certain pieces of the furniture and characteristic use of colored mirror glass.

With the introduction of Miss Karasz's name, we become immediately aware that the apartment is furnished according to the modern idea. As we study the illustrations, we are struck with the rich design of the rooms, in which the elemental forms of the furniture lose their individual severity and become mellowed in the whole. Color is skillfully blended into the design so that the room stands pictorially complete and is only separated into component parts with effort. So subtle a handling of the warp and woof of design may mean one of two things — a longer experience with modern decorative art than most of us here in America have yet had, or a quick sympathy coupled with a rich imagination. In this case it is the latter.

WALLS AND CEILING OF ROSE-BEIGE *create in this bright living-room a sense of warmth without glare. Against this background are curtains of heavy copper silk shot with gold and the reflecting brilliance of a purple mirror overmantel. One rug on the dark polished floor holds all the colors scattered in the room itself. Blanche Brownell, Decorator*

In this apartment we see an entirely new experience to which the owner has come only within the last two years, directly from a love of antiques and a home furnished largely in the Italian manner. When it became necessary to have a town apartment, she had no desire to repeat the decorative style of her out-of-town home or to indulge in any other period of the past. With a decided feeling for the modern medium, she felt it an excellent opportunity to prove that, stripped of the faddish, of the obtrusiveness of skyscraper design, and of its often uncompromising lines, it would stand revealed unhampered by tradition and convention, in a freedom which makes possible new form, new color, new texture, and new design.

The apartment itself is a penthouse on the sixteenth floor of a recently built East Side apartment house. We step almost directly from the elevator into the entrance hall of the apartment and become immediately conscious of a warm suffusion of light and color from the large square doorway at the end of the hall. Instinctively we go forward toward



AN INTERESTING GROUPING *of furniture faces the fireplace, the comfortable davenport and four Javanese batiks, joined in a single wall panel, balancing the treatment of the opposite wall. The dining-room end of the living-room (below) is distinguished chiefly for its furniture, made of light teakwood with a trimming of African mahogany, and designed by the owner*



this glow and find ourselves on the threshold of the living-room.

It is impossible to give any adequate description of the rich blend of color which is the outstanding feature of the room. Being a penthouse, it is of course very light. To have warmth without glare, the walls and ceiling have been finished in a pink with a decided tan cast, which in fashion parlance would undoubtedly be called a 'rose-beige.' The floor is of cork marked off in diamonds with an inlay of a lighter composition and brilliantly waxed. Against this background we see long curtains of heavy copper silk shot with gold, the reflecting brilliance of the purple mirror overmantel, the softer grayed amethyst of the mohair chairs, the incidental play of copper and brass metal, the eye finally coming to rest on the subtle brown wood of the mantel and the polished dark brown depths of the floor.

Mantel and overmantel combined are the focal point of color and the dominant architectural feature of the room. The eye returns to them again and again, caught by the movement in the deep, Tyrian depths of the glass and the beautiful grain of the African mahogany of the mantel itself. The edge of the shelf and the decorative trim around the fireplace opening are from the roots of African ebony. In the rug before it, the only rug in this very large room, lie all the colors scattered in the room itself — mulberry, amethyst, tones of copper, golden brown, a touch of blue-green, and cream.

From the mantel the eye travels to the left and takes in many telling details, including the side lights of delicate amethyst frosted glass, and notes the play of texture that lies between brilliant mirror glass, translucent frosted glass, and the soft finish of the mohair upholstery. A floor lamp of copper, designed by Egmont Arens and topped with a coppery silk shade, catches the soft sheen of golden-brown satin which covers an occasional chair next to it. We consider with much interest the composition consisting of a table, designed by Miss Karasz, over which has been hung a contemporary painting by Rudolph Guertler.

To the left of this grouping and directly facing the mantel is another interesting arrangement, a conversational unit composed of a davenport upholstered in copper mohair, another amethyst-covered chair, and one of Miss Karasz's well-known coffee tables with amethyst glass top. Aided by the broad expanse of sofa, bookshelves help to conceal a radiator. To balance the arrangement, four Javanese batiks have been joined together into a single wall panel whose soft browns reaffirm those appearing elsewhere in the room.

Completing our circle around the room and facing that side which is at the right of the entrance, we find ourselves looking into the dining end. A couch a little to the right of the fireplace and a slight jog in the right-hand wall mark the division. This end of the room commands unusual attention; not only has Mrs. Grant assembled the room, she has also designed its furniture. The wood is a light teakwood with a trimming of African mahogany relieving the extreme simplicity of the furniture design. Toning beautifully with the teakwood's light brown finish is the golden-brown satin upholstery of the chairs. Contrasting veneers create further interest in the sideboard, while purple mirror glass tops the narrow console table before the window and the dining table. The latter has an unusual standard in the single slab of wood ending in V-shaped supports, the elemental quality of its design being justified by its sound functional purpose, which offers no inconvenient obstacle to the knees of the sitter and contributes to support and steadiness of the table. At the same time the table is light and easily moved. A golden wallpaper screen in the corner strikes a new and emphatic note, while the predominating color scheme of the room has been caught and held in the stitched wall hanging of copper velvet, especially created for this spot by Georgianna Brown Harbeson. The humor of the tapestry was dictated by Mrs. Grant.

Perhaps we contemplate longest the lovely picture presented by the window arrangement at this end of (*Continued on page 638*)



THE LITTLE SITTING-ROOM *and study reveals the same charm and color found in the larger rooms, only here a brisk blue-green is added to the copper and brown tones. The mantel is of copper, with an amber glass above reflecting the radiance of this sparkling room*

Photographs by Hy. Williams



CHRISTMAS TABLE SETTINGS FOR YOUNG AND OLD

Arranged by MARGARET THOMPSON

SET FOR THE CHILDREN *in the shadow of the grown-ups' table shown on the page opposite is this little maple butterfly table with charming carved wooden toys for decoration. The painted angels are bearing a Christmas tree, and another on the music box leads a miniature orchestra, while the toy children and horsemen are parading about. The gay Italian plates and red-handled knives and forks are set on golden-yellow linen. The table shown is from Charak; the chair, from Lord & Taylor; and the linen, plates, knives, and forks from Mrs. Ehrich*



THIS CHRISTMAS TABLE *is planned to suggest the bounty and festival spirit that were conspicuous in the hospitality of the English manor. Wedgwood place plates are used decorated with hunting scenes in color, — which bring into the setting an interest typical of manor life, — together with Pine Tree crystal goblets and hand-wrought silver. As decorations to this setting we have vibrating heather and red berries, accented against the cold, beautiful surface of old pewter; sturdy red candles, red gobblers for place cards, and gay red glass salts and peppers. Natural linen place mats leave the polished surface of the mahogany to reflect the rich lights, colors, and textures of the homelike, holiday setting. The hunting-scene Wedgwood plates are from Plummer; the table from Charak; the linen and pewter from Mrs. Ehrich; the silver from Georg Jensen*

Peter A. Juley & Son



MIRRORED GLASS IN MODERN DECORATIVE ART

In the Hands of Modern Artists the Mirror becomes not only the Symbol of the Machine Age but its Leaven

BY HAZEL E. CUMMIN

CONSIDERATION of the modern vogue for mirrors offers such material for speculation upon certain psychological and economic aspects of this modern world of ours that, in dealing with the subject from this angle, one might all too easily stray so far from the main thesis as to be unable to return to it within the limits of space allowed an article of this kind. So it seems wisest to come without preamble straight to the matter of those manifestations of the vogue which are most typical, pausing only to remark that in a world given over to machinery, and to a decorative cult of planes and angles, straight lines and shimmering surfaces, nothing is more natural than that the artist whose concern is with decorative design should have turned to glass and metal as the obvious mediums for expressing the spirit of his time. Add to this the value of mirrors in creating the illusion of space in narrow quarters, and you have undoubtedly the two primary factors contributing to the importance of mirrored glass in modern decorative art.

For the modern mirror is something more than the simple silvered looking-glass of days gone by, whose claim to beauty lay solely in the beauty of the frame that held it. In the hands of modern artists, it has become a thing of life and warmth, of elusive lights and shadows and subtle nuances of color, in itself as much a unit of decoration as a painting or a tapestry. No doubt the secret of its transformation lies primarily in the use of combinations of metals other than silver as backing for the glass. Gold, copper, gunmetal, and other metals giving the effect of amber, lustrous pink, and antique silver, with countless combinations of all six, have all been pressed into the service.

The first experiments along these lines were made with gold, I believe, with a result so lovely that a gold mirror is now usually considered sufficiently decorative in itself, and is often fastened flat against the wall without frame or other decoration than perhaps a few engraved lines surrounding it. My first experience of such a mirror was in a room hung with old yellow damask, in which I sat for an entire afternoon without realizing that the warm elusive glow which pervaded it came from the glass over the mantel, and not from the yellow hangings. It is one of the supreme triumphs of the modern school that, notoriously cold, it should have evolved this thing of warmth and light.

Probably no one artist has experimented more widely with this and other metaled mirrors than Victor White of New York. Primarily a portrait painter of no little ability, Mr. White has not hesitated to devote his best efforts to the purposes of decorative art whenever called upon to do so. The list of exquisitely decorated mirrors to his credit runs the whole gamut of types, from the simple overmantel mirror of unassuming design to the ambitious mirror-lined and

GUNMETAL AND SILVER MIRROR SCREEN *by Victor White. Blue-greens and Chinese reds predominate in the central design, and the border is a zigzag design in gunmetal and black*

-canopied room designed and executed a year ago for Mrs. Richard Hoyt of New York. Perhaps his best achievements have been in the form of mirrored screens and panels, designed as integral parts of the decorative scheme of the rooms for which they were intended, and decorated often in the exotic manner to which the modern school has become addicted.

Two fine examples of his more recent work along these lines are in the house of Mrs. Charles E. Van Vleck at Southampton. In the conservatory, a stunning silver-mirrored wall panel offers a veritable glimpse into the jungle — a jungle gay with greens, yellow, and red-orange, shot through with the mysterious lights and shadows of its silvered background. But one would do better to allow Mr. White to speak of it for himself. 'The mirror sparkles,' he writes, 'with sun-

Peter A. Juley & Son



TWIN BEDS *having decorated mirror headboards with silver-leaf frames. Blue taffeta bedspreads repeat the prevailing blue of the decoration. Designed by Raymond Bolton*

Richard Averill Smith



light color on tropical growths and gay-colored flowers in the foreground. The leopard with his spots picks up the color vibration of the jungle which is his camouflage. The monkeys' heads have little black tops which look like caps. Their breasts are white, and the black on their backs is shaped on them like Tuxedo coats.' Evidently a sophisticated jungle, this, such as might properly be introduced (*Continued on page* 641)

IN THIS *exotically decorated wall mirror (above) Mr. White introduces something of the mystery of the jungle into a Southampton conservatory*

SILVER MIRROR DOOR FRAME *(below) decorated in gold in an old Empire motif. The wall decoration beyond shows views of Paris during the Empire with regiments of Napoleon's soldiers drilling in the foreground*

Dorothea Duryea





CIRCLE MEN, *by Carlos Merida, is one of a series of ten called 'Images de Guatemala.' Merida is identified with the present 'Mexican Renaissance' and is now curator of the Mexican National Museum in Mexico City. This picture is interesting in creamy tan, red, and white, and is made by a French process called 'pochois'*

MODERN PAINTINGS IN FACSIMILE

In which both Texture and Coloring attain an unbelievable Degree of Perfection



BOATS IN HARBOR *is by Pechstein, who is one of the better-known German modern painters whose work is hung in many German museums. The yellow-masted boats float in a bright blue harbor silhouetted against a bright blue sky*



NORMANDY STREET, *by Utrillo (below), with its straight rows of green trees flanked by white walls and white houses, is notable for its very fresh coloring*



ESPLANADE À NICE, *by Dufy, is a study in gay Mediterranean blue. This bears a pencil signature*

AREAREA, *by Gauguin, reflects in its very rich tropical coloring his years in the South Seas. The Tahitian women and the large red dog in the foreground are typically Gauguin*

STILL LIFE, *by Cézanne, is a study in the rich tones that lie between green and gold*





With the exception of 'Circle Men' and 'Esplanade à Nice,' these pictures are collotypes

Courtesy of John Becker Galleries

The House in Good Taste

WHERE LANDSCAPING ASSISTS THE ARCHITECT IN SUCCESSFULLY RECLAIMING AN OLD HOUSE
THE CONNECTICUT HOME OF MR. C. SANFORD BULL
CAMERON CLARK, ARCHITECT. AGNES SELKIRK CLARK, LANDSCAPE ARCHITECT

Photographs by George Van Anda



NEW STEPS, *with planting only two months old, lead from the garden to the recently added porch*



THIS UNUSUALLY HARMONIOUS ADDITION *has been developed from awkward living and sleeping porches with flat roofs which had been added to the original house. Curving stone steps and excellent planting increase the attractiveness of this end of the house*



THIS ORIGINAL DOORWAY, *taken from an old Connecticut house, seems an integral part of its new setting, as does the very recent planting which surrounds it*



A SIDE DOORWAY *with exceptional charm. This view taken from the oval garden shows the outside entrance to the dining-room in the new portion of the house. Here again the planting suggests the mellow quality of age which ordinarily can be obtained only after years of growth*

Photograph by George H. Van Anda



RECENTLY CONSTRUCTED, *yet with a most authentic appearance of age, this new passageway connects the old dining-room with the new living-room. The quaint cupboard with its array of old pewter is set into the wall and surrounded by paneling collected by the owner*



MANY FINE OLD PIECES *are included in the furnishings of the living-room in the original house, and the hooked rugs are part of a rare collection of dated rugs*



THE PANELING, FLOORS, AND STAIRCASE *in this new dining-room were all taken from an old house at Hampden, Connecticut. They have been carefully cleaned and left in their natural state. The cherry stretcher table is unusually long and has but one leaf*





ANOTHER VIEW OF THE DINING-ROOM, *showing an exact reproduction of the old kitchen fireplace in the Hampden house and a very beautiful old corner cupboard*

A DETAIL OF THE OLD STAIRWAY, *showing also the carved Hadley chest and the interesting wood grille for a concealed radiator*



A FREE ADAPTATION OF THE COLONIAL STYLE *has resulted in a house of great architectural beauty which at the same time meets the practical requirements of the owner and is especially planned for a Southern climate, where cross ventilation is an essential feature*





WHITE PANELING *gives dignity to the walls of the living and dining rooms and makes a fitting background for the exceptionally beautiful pieces of old furniture with which both of these rooms are furnished*





ARCHITECTURAL DIGNITY AND RESTRAINT *are characteristic of the interior as well as the exterior of this house, although homelike charm is not sacrificed to mere formality. This glimpse from the wide doors of the living-room shows the spacious hall and a vista ending in the dining-room*

Photographs by Tebbs & Knell



THE HOUSE OF MR. AND MRS. H. M. ATKINSON

COOPER & COOPER, ARCHITECTS



COLONIAL IN ITS INSPIRATION, *this house, also in Atlanta, Georgia, at once suggests the gracious spirit of Southern hospitality. Its walls are of brick with a cement coating, and the exterior trim is of wood painted to match the walls. The roof is of multi-colored slate, and the blinds and wrought iron are a soft green in color*



GREAT ARCHITECTURAL BEAUTY *characterizes the interior of the house, as this glimpse from the hall to the dining-room well illustrates. The walls and woodwork of the dining-room are a pale leaf-green, the curtains of flowered gold brocade, the rug of light green, and the damask chair seats a pinkish-copper color. Porter & Porter, Decorators*

THE CHARMING PINE-PANELED LIBRARY *is warmed by copper tones in the rug and in the damask curtains. The furniture covers also contain shades of copper as well as green, gold, and violet*



Photographs by Taylor & Marshfield from Museum of Art





FIGURE 1

(a) An essentially Italian design (above) whose characteristic vigor makes it inappropriate to use except in rooms of architectural dignity

(b) The large sweeping curves of this Italian damask (right) could be successfully used wherever large scale and boldness of contour were in evidence

(c) There is a lightness about this design that makes it usable in a room of Chippendale period or types of the middle Georgian period

(d) A later type appropriately scaled for furniture of the late eighteenth century

THE STORY OF OUR UPHOLSTERY FABRICS

III. The Use of Old Fabrics in Rooms of To-day

BY

LUCY D. TAYLOR

Photographs by Richard Averill Smith





STRICT adherence to periods in the use of fabrics in the creating of rooms is relegated to the decades past. Fashioning twentieth-century thinking to fit the mould of bygone ages gives a meagre reward, for though we may admire the past heartily, we cannot reshape ourselves to fit it. Our own century insists upon asserting itself, and the visions we conjure of the past are usually quite unlike actual ones. Either there is too much of twentieth-century coloring, which we subconsciously add, or the historical facts are adhered to so closely as to make the result pulseless. The healthier method of frank choice of old ideas to fit present-day needs is a better procedure. Though the majority of us would not care to live in the days of the Regency or of Louis XV, we need not be lacking in appreciation of the fabrics of those times or in invention in the use of them.

Much of the difference in our attitude lies in our present interpretation of the word 'appropriate.' Appropriate meaning a mere conforming to historical precedents has lost its force. Appropriate in the sense of becoming an integral part of a room composition because of inherent color and design qualities is the controlling modern idea. If a fabric suits the room scheme in the general quality of its design, we use it frankly regardless of its historical associations. The danger line between good and poor taste lies now in the direction of uninformed and unintelligent use of designs whose characters are essentially and hopelessly unlike. Knowledge, taste, and the skill born of wide experience are essential to combine widely varying fabric designs in the new 'mixed period' rooms. One wonders if this process of selection — taking the old and using it in our own twentieth-century fashion — will not lead eventually to a characteristic American expression. The process would be the repetition of the evolution that has come in other epochs, as when France and England took over the Italian motifs of the fifteenth century and later crystallized them into characteristic national forms. Perhaps history still is made partly in the same fashion — notwithstanding automobiles, radios, and television.

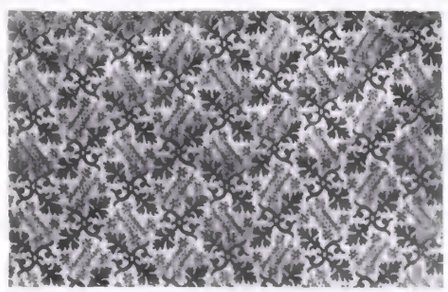
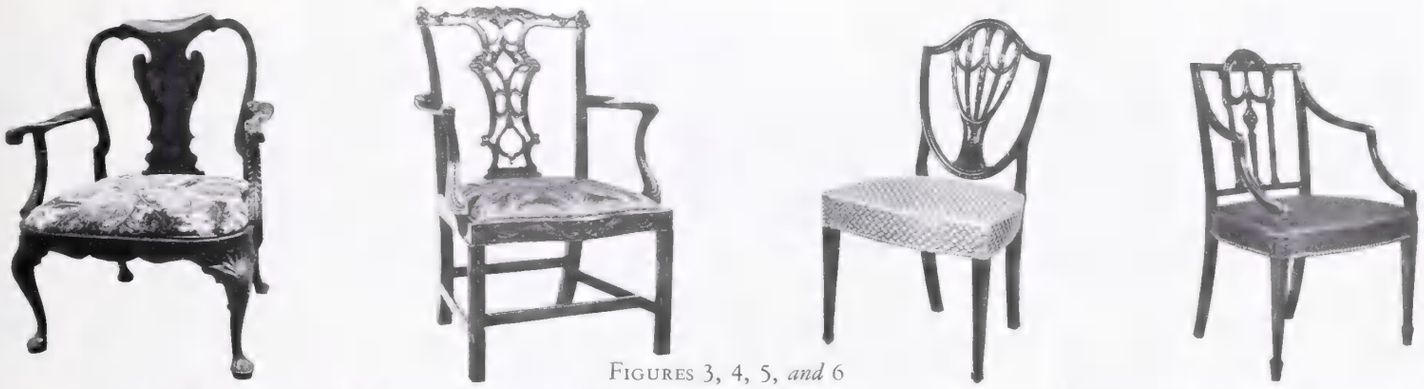




FIGURE 2

Although small in scale, these designs have the same vigorous boldness of the larger patterns shown above and should not be used interchangeably with later materials of more delicate design

The story of fabrics cannot be separated from this gradual evolution in types of room composition now taking place. There are few antique fabrics outside of collections — that is, few that can be used practically in furnishing. This is due partly to an insufficient quantity and partly to our respect for existing examples and the corresponding desire for their continued preservation without strain of wear. Fortunately the work of the decorators has created sufficient demand and aroused such appreciation for these classic designs that many of them have been copied carefully, faithfully — and innumerable people to-day are happy in the possession of reproductions of some of the most beautiful fabric patterns that the past has left us. There are literally hundreds and thousands of beautiful examples carried by the big



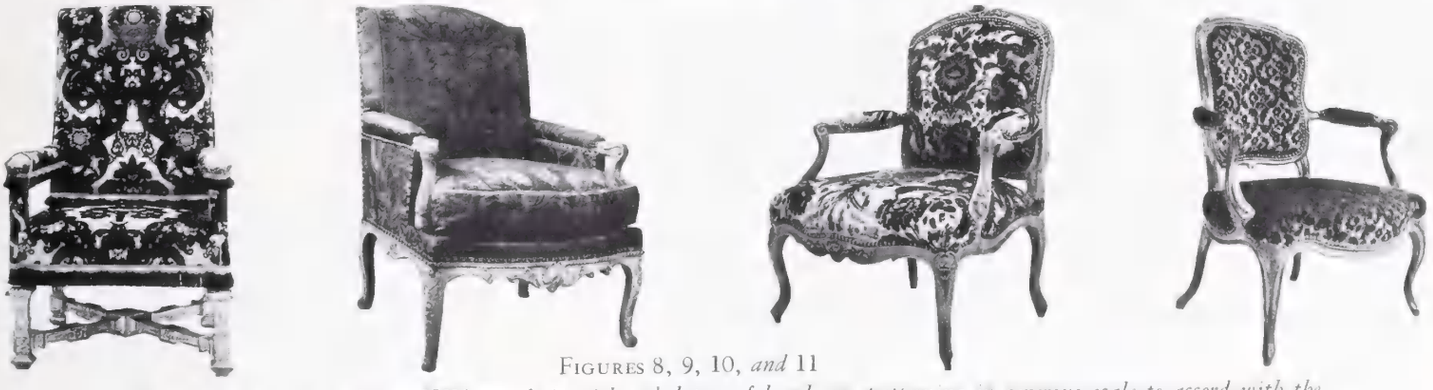
FIGURES 3, 4, 5, *and* 6

From left to right: a Queen Anne armchair with bold curves clearly indicating the type of fabric for it; a Chippendale chair whose ample curves allow the use of many finely designed Italian and French damasks; a Hepplewhite chair whose curves call for the smaller decorative materials, and a Sheraton chair whose small-scale pattern in horsehair fabric is typical of these late eighteenth-century upholsteries



FIGURE 7

(a) A Regency design with fine drawing and marked quality of weight (left) as compared with (b) a Louis XV design (centre) and (c) one of smaller scale which lends itself to a freer adaptation (right)



FIGURES 8, 9, 10, *and* 11

From left to right: a Louis XIV armchair with upholstery of handsome patterning in generous scale to accord with the proportions of the chair itself; a late Louis XIV chair appropriately covered with a formal fabric of medium weight; a Louis XV armchair showing how a large-scale pattern subdivided into small areas may suit a relatively light chair, though it would be incongruous on the lighter armchair of the same period shown beside it



FIGURE 12

(a) An English pattern (left) of much dignity and distinct formality with a lightness distinguishing it from the earlier design; (b) a fine example of the smaller pattern (centre) that can be used in almost any room where delicacy and lightness are characteristic; (c) a typically French design (right), yet one which may be associated with any of the later, lighter pieces





FIGURE 13
(a) A popular type at the moment (left) belongs essentially with the mannered groupings of the Directoire period; (b) a frankly isolated pattern (above) of the Directoire period

wholesale houses who cater especially to the decorators' trade. Our problem is one of wise selection, not only with regard to practicality, but from the sympathetic understanding of their historical import and design quality. Where do I dare to use that lovely Regency brocade when I have n't a single piece of Regency furniture, or how can I be sure that I am not confusing the small figured velvet of the later Italian Renaissance with the small figured velvet of the late eighteenth century, are nice questions.

To answer these questions intelligently demands, first, historical study. When a nation acquires a widespread social custom, it is the sure index of a particular type of thought. Compare, for example, such a commonly used bit of ornament as an Italian Renaissance festoon with one from the court of Louis XVI. The leaves in the former are bold in their modeling. The flowers are frankly centres of interest holding our attention. The ensemble expresses balance, directness, positiveness of thought, as emphatically as does the cornice of an Italian palace or the general form and detail of an Italian chair. Our first and last impression of it is one of masterfulness. On the other hand, the Louis XVI festoon whirls us along so rapidly with its quick changes of contour that it leaves us somewhat breathless. It trips rapidly from detail to detail — daintily, but in a trivial sort of fashion in spite of the great skill shown in its execution. It is essentially light, dainty, but with a tendency to pettiness not seen in the bold and masterful Italian decoration. One might say that it is flippantly conversational, and that the busy little leaves make a fussy silhouette as compared with the bold vigor and directly expressed thoughts of the Italian piece.

In a nutshell, this is the story of the appropriateness of the old fabric designs for our modern rooms. We must search for the very essence of the design expression — then we can hope to use the fabric fittingly and sympathetically regardless of its actual historical association. Yet, as we have seen, this essence of the design, the spirit of it, is inseparable from its place in history. Each period design tells its own tale in language that belongs to the period — not in our twentieth-century tongue. It may have been racy, but not in our mode!

Italian designs follow the spirit of their times. Boldness, richness, thoroughness in the design craft, are as characteristic in fabrics as in the corresponding architecture and furniture. Moreover, there is the variation from the early ones to the later ones shown in increasing coarseness. Boldness of curves degenerates into exaggeration that has earmarks of vulgarity — the emptiness of the later baroque. (*Continued on page* 644)

FIGURE 14
(a) A fine linen (left) applicable for furniture from Anne to Victoria; (b) a particularly fine Jacobean pattern (centre); (c) a lighter type of Jacobean (right) usable with lighter furniture







Photographs by Samuel H Gottscho



In the French Manner

The House of Henry M. Minton, Manhassett, Long Island

THOMAS HARLAN ELLETT,
ARCHITECT



THE GREAT DORMERS *of this white-painted brick house are significant features of the entrance porch. The house is designed for the future addition of a living-room wing on the left, which will balance the front. At the right may be seen the authentic detail of the great dormer and its balcony, with specially designed bell-glass lanterns at the doorway*



THE GREAT WINDOW *of the library, now serving as a living-room, gives upon the garden to the west of the house. Because of their soft coloring, curtains of French chintz with roses of delicate reds on a tan background give the effect of old material. Thedlow, Decorators*

INTERIORS WHICH ARE ALSO OF FRENCH INSPIRATION



A VISTA, *typically French, along the garden side of the first floor from stair hall to library. The wallpaper of the entrance hall is a fuchsia paper with a white background. Gold columns capped with crowns link the fuchsia motifs. The curtains are green glazed chintz with gold cornices*



THE DEEP REVEALS *formed by the wardrobes in the owner's bedroom contain the radiators and accommodate the French windows when open. Against the plain chimney breast is set a reeded wood mantel with black marble facing. The walls are yellow; the chintz curtains have a pink background with yellow ruffles, and the rug is prune colored*





A HOUSE TYPICAL *of Japan, set on piles with a low overhanging roof, sliding screens for walls, and a garden approach carefully planned before the house itself*

HOMES IN OTHER LANDS

The Gardens and Houses of Japan

BY ETHEL LEWIS

THERE is a saying in Japan, 'First we make the garden and then we build the house,' thus delightfully expressing the order of their importance. The garden must be correctly planned and laid out, no matter how poor the house. And every Japanese seems to have a garden, even if it is only a little one made of moss and sticks laid out in a tiny porcelain pot. To find and to see these beautiful gardens is sometimes difficult, for they are hidden away from the curious eye of the public. As you wander up one muddy street and down another, you wonder where are all those paper-doll houses and fairy-like gardens of which you have read so much. In the midst of a row of most uninteresting shops there may be a gateway behind which lies an estate, or there may be a tunnel which leads into an open court surrounded by several small gardens and the entrances to five or six small houses. Each house and garden is quite private, and this common entrance is as near to community life as the Japanese care to come, though it is true that there are tenements and crowded conditions for the poor that offer as great a contrast as you will find in any large Western city.

To reach one of the most beautiful gardens in Kyoto, after traversing steep streets filled with mud and sharp stones which prove the advisability of wearing wooden clogs, you descend a street of steps and stop before an unpainted double door. The only distinguishing mark is the curved and thatched roof that protects it and indicates that it is an entrance. Just inside is a bamboo screen which hides the view and confuses any evil spirits who try to enter. The entrance to another gorgeous garden is through a door so low that even the smallest Japanese must stoop to enter. But once inside you see a miniature paradise spread out before you, so intricate in plan that you cannot grasp its complete beauty until you have time to study each detail. There are all the essentials — a high, clear, grass-covered space that dominates it all, a smooth-flowing stream





CEREMONIAL TEA HOUSES *are tucked away in far corners of the garden, and this one is especially interesting for its thatched roof, swinging bamboo screen at the entrance, and decorative paper-covered windows. At the right is the garden gate with doors of bamboo, and a fence made of clusters of reeds bound together*





ANOTHER LITTLE TEA HOUSE *hidden among trees and shrubs and reached by a winding stone walk. The sliding door at the entrance and the unusual roof lines are worthy of note. At the right is a view from the house toward a side gate. The flat stepping-stones are carefully placed and the bamboo poles make a decorative fence*

with carefully placed stepping-stones and an arched bridge, a deep clear pool, at least one waterfall, grotesquely beautiful dwarfed trees, possibly a miniature pagoda, and if the garden and house belong to people of the higher class there are tiny tea houses for ceremonial tea.

There is an old Shinto maxim that everything must be plain and unpretentious on the outside and beautiful and attractive within. Possibly that explains the over-plain entrance to an enchanted garden, the unpainted exterior of a house full of treasures — and also the unpretentious, drab-toned outer kimonos which hide inner ones of ravishing colors.

If by chance you are going to tea or luncheon in a Japanese home, once you are inside the outer gate a pretty little maid clad in a gay kimono will greet you and, with many protestations of pleasure and servility, will indicate that she is to guide you to the house — which means through the garden. To proceed at once to the house is quite unthinkable. After many low bows of her fantastically decorated head, she trots on, her little white-shod feet in their wooden clogs clattering over the gravel walks and the stepping-stones.

The path leads away from the house, sometimes through gates of bronze or woven grasses and bamboo. You cross the stream over the humpbacked bridge that has no handrail, you climb the little hill, and, hidden in a corner behind waving bamboos or dwarfed trees with spreading arms, you come upon one of the ceremonial tea houses. These are dainty little doll-like houses usually with thatched roofs and doors or screens of swinging bamboo at the entrance. You have to stoop low to enter, and the interior is as austerely lovely as the guest-room in the house proper. The winding path leads you on to a little cascade 'just for good luck,' and at the crest of the hill a large green patch of sturdy Japanese grass seems to accentuate the beauty of an old bronze sundial. There are garden seats of brightly hued porcelain, a copper heron standing in a tiny pool with shiny green lily pads, and silhouetted against the solid green of a pine tree stands a stone pagoda with its many curving roofs.

Another hidden tea house, — you always see but one at a time, and none of them visible from the house itself, — and then back by the deep pool with fat double-tailed goldfish, the still surface of the water serving as a mirror for the quaint stone lanterns. There may be many more tea houses if the garden is large, and there may be a real waterfall and a pond for carp, as well as a rock garden, so cunningly planned that it looks as if no hand but Nature's could have created it. The end of the path leads you back across the stream, this time on large flat stepping-stones, and you are ready to approach the front door.

This is the picture of the garden at all times of the year, the flowering trees and shrubs and gorgeous flowers of each season adding special color (*Continued on page* 648)



A JAPANESE GARDEN *in winter. There is a low arched bridge, a stone lantern, a deep pool, an old stone pagoda, and a clear open space on the elevation at the right*

Photograph by Tebbs & Knell, Inc.



WHERE TEXTURE PLAYS NO MEAN PART

The House of Mr. L. M. Chapin at Lake Forest, Illinois

H. T. LINDEBERG, ARCHITECT

FERRUCCIO VITALE, LANDSCAPE ARCHITECT

Photograph by Trowbridge



Photograph by Trowbridge



IN THIS HOUSE *each contributing material is allowed its fullest expression of beauty; the whitewashed brick wall is laid with slightly raked joints and a cornice of upright bricks set edgewise; dressed and natural stone and bold masses of foliage are vital elements in the picture; and the tiles of deep reddish brown make the steep roof an adequate climax*

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

Chats on Antiques

by Nancy Cooper

Such and so various are the tastes of men. — MARK AKENSIDE

IT is a sad commentary on American indifference to tradition that so many of our national shrines are actually little more than recent restorations, rescued at the last moment from abuse or neglect, perhaps by groups of public-spirited citizens, and, in the case of houses which have been the homes of great men, refurnished by dint of much hard study and searching in a doubtful semblance of their former state.

The great charm of the old Adams house at Quincy, Massachusetts, lies in the fact of its genuineness. Purchased by John Adams in 1787 and christened by him 'Peace Fields' in commemoration of the peace between England and America which he had helped negotiate in Paris, it has been occupied and cared for constantly since that time by four generations of Adamses, and is still in their possession. Although now open to the public as a museum, it has been kept exactly as the last occupant left it in 1927, bearing the indelible marks of each generation that knew it, and carrying a conviction that not even the cleverest restoration can achieve.



Fig. 1. One of a set of Louis XV chairs bought by John Adams in Paris in 1784

Anything like an adequate analysis of the furnishings of such a house is of course outside the scope of a department of this kind. Nor would it be easy in an article of far greater pretensions to decide where the emphasis in such an analysis should be laid. For my own part, I confess to an almost equal interest in those outlandish but none the less supremely comfortable and characteristic relics of the 'elegant eighties' scattered here and there throughout the house as in the earlier pieces brought to it by John and Abigail Adams on their return from London soon after the close of the Revolution.

For the purposes of this article, however, I have chosen to consider those examples, chiefly from the latter group, which are most typical of the fashions prevalent in this country during the early years of the Republic, or which throw light upon some special aspect of contemporary manners and customs. Of these, the furnishings of Continental origin may be considered from many points of view the most important, as much perhaps for the side light which they throw upon the fallacies of the average modern American 'period house' as for the indications they furnish of the foreign influences at work upon the early furniture styles of this country.

When John Adams, after four years in France and Holland spent in the diplomatic service of his country, found his plans to return home frustrated by an order to negotiate a commercial treaty with England, he sent for his wife and daughter to join him, and leased a house at Auteuil, near Paris. Here the reunited family began housekeeping during the summer of 1784.

The condition in which they found the house on their arrival is vividly described by Abigail Adams in a letter to her sister, Mrs. Cranch. The letter concludes with: 'The servants' apartments are generally upon the first floor, and the stairs which you commonly have to ascend to get into the family apartments are so dirty, that I have to hold up my clothes as though I was passing through a cow-yard.' We may guess that Mrs. Adams saw to it these conditions were changed in short order! Sometime later she sends the following description of one of her apartments to Betsy Cranch, her niece: —

'This room is about ten or twelve feet large, is eight-cornered and panelled with looking-glasses; a red and white India patch, with pretty borders encompasses it; low back stuffed chairs with garlands of flowers encircling them, adorn this little chamber; festoons of flowers are round all the glasses; a lustre hangs from the ceiling adorned with flowers; a beautiful sofa is placed in a kind of alcove, with pillows and cushions in abundance, the use of which I have not yet investigated; in the top of this alcove, over the sofa in the ceiling is another glass; here is a beautiful chimney-piece, with an elegant painting of rural life in a country farm-house, lads and

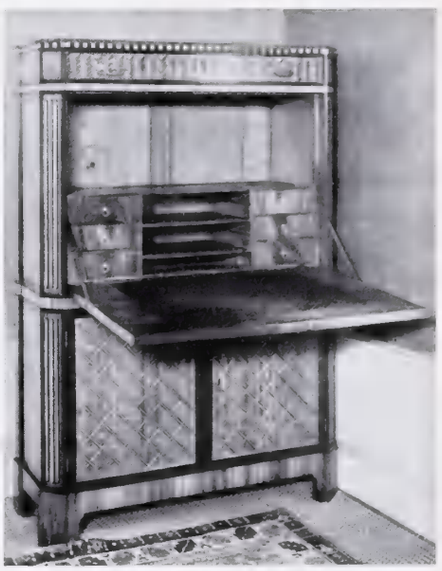


Fig. 3. Fine drop-front escritoire of marquetry inlaid with brass



Fig. 2. Bombé chest of drawers probably moved by John Adams from Auteuil in 1785

Photographs by Paul J. Weber



Fig. 4. Two of the tiles which surround the fireplace in Abigail Adams's bedroom, signed 'I. Sadler, Liverpool'

lasses jovial and happy. This little apartment opens into your cousin's bed-chamber; it has a most pleasing view of the garden. . . .'

No wonder Mrs. Adams hated to leave Auteuil and move to London! 'Delightful and blooming garden, how much I shall regret your loss!' she writes. 'It will not be easy to find in the midst of a city so charming a scene.'

It was for this house near Paris that the parlor chairs now in the 'Long Room' at Quincy were purchased. (See Figure 1.) In connection with the matter of furnishing, Adams writes on August 27, 1784, of his pleasure in the house and in the reëstablishment of his domestic circle, but complains that 'we have never been allowed enough to furnish our houses or tables, and my double capacities [he was credited at this time both to France and to Holland] have obliged me to furnish both in Holland and in France.' This is only one of the many references in his correspondence to the notorious poverty of American ministers abroad. 'Although [my son's] company is almost all the pleasure I have in life, yet I should not have brought him if I had known of the expense,' he writes from Passy in 1779; and again from Paris, 'I can but barely live in the manner that is demanded of me by everybody.'

Here without doubt lies the secret of his choice of furniture in a style long outmoded in Paris. The chairs are in the Louis XV style, and are signed, in accordance with the satisfactory custom of French cabinetmakers, with the name of Jean Delaunay, furniture maker, who was registered as a master in Paris in November 1764, and died in April 1778. His name appears on articles of furniture of good quality, among which are four little armchairs, in the transition Louis XV–Louis XVI style, which belonged to the Vicomtesse de Banville in her château in Normandy.

According to Mr. Henry Adams, the Adams chairs were originally finished in the natural wood and upholstered in red damask. In them Lafayette and Franklin as well as many other well-known persons of the time have sat in conference with John Adams over affairs of prime

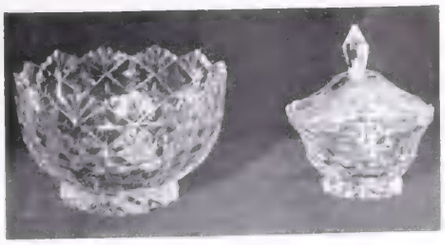


Fig. 5. Irish glass from the Adams house

importance in the history of the country. Many years after the return of the latter to his home in Quincy, upon the occasion of his visit to Boston in 1824, Lafayette again sat in these chairs and reminisced with his old friend about the years in Paris.

A passage from the correspondence quoted above also throws light upon the origin of certain Dutch pieces among the furnishings at Quincy.

In 1785, Adams was appointed Minister to the Court of St. James's. Accordingly he broke up both his Amsterdam and his Auteuil establishments, and had some at least of the furniture sent to England. Among his effects is a letter from some Dutch agents informing him that his



Fig. 6. Abigail Adams's fire screens, in Hepplewhite style

furniture has been forwarded to Rotterdam, to be shipped on the *Britannia* addressed care of C. R. Puller in London. About the same time, his secretary at Paris writes him that he has packed up almost all his furniture; that the big chest has been a difficult problem, and that mirrors require careful packing, and so forth.

The big chest referred to may have been the great *bombé* chest of drawers illustrated in Figure 2, now in the upper hall of the Quincy house, and traditionally dedicated to the storage of the household linen. Interestingly enough, the American adaptation of this style, which had its chief vogue in Holland, seems to have originated in New England rather than in New York as might have been expected.

Late in the year 1787, Adams, still in residence in London, but looking forward to an early return to America, arranged by correspondence for the purchase of the Quincy house. There is a letter from Mrs. Adams to Cotton Tufts dated London, November 5, 1787, with regard to certain repairs she wished made, asking that these be finished before she arrives; 'as we are taking out part of our furniture I could wish the house might be ready to put it in to save the expense and trouble of a second removal.' Then on January 31, 1788, John Callahan, captain of the ship on which they plan to sail, writes to Mrs. Adams to confirm an agreement they have made thus: 'Agree to give me £200, my taking the furniture from the house and providing every necessary provision for the voyage stopping for you at Falmouth not exceeding the first of April,' and so forth.

In view of the experience Mrs. Adams is thus shown to have had, it is no wonder that Jefferson felt called upon to consult her about the packing and shipping of his own French furniture, as noted by Marie Kimball in a recent number of *Antiques*. It is worth noting, by the way, that the Adams French furniture is of a decidedly higher quality than any of the Jefferson pieces which have turned up so far. Among them is a fine ormolu-mounted writing table of the period of the Regency, now in the study once occupied by both John and John Quincy Adams. Also in this room is the marquetry secretary in the style of Louis XV, inherited by Abigail Adams from the Boylstons, who were her mother's family, and much prized by the present generation for having been part of the furniture of the cottage which she and her husband occupied soon after their marriage in 1764. One of the most beautiful of the French pieces is the Louis XVI drop-front escritoire, Figure 3, of marquetry, inlaid with brass.

Surrounding the fireplace opening in Abigail Adams's bedroom, and in another bedroom in the house, is a series of transfer-printed tiles (Figure 4), several of which are signed 'I. Sadler, Liverpool,' or simply 'Sadler.' There is a tradition in the family that these tiles were brought from Prussia by John Quincy Adams in 1801. Yet it seems more likely that they came with the shipment of his father's effects from London in 1787. However that may be, they are certainly of English origin, and are of special interest as including some of the very rare marked specimens of the work of this famous firm. The decorations are taken from engravings from *Bell's British Theatre* (1776) and include portrait figures of famous British actors (*Continued on page* 650)



Fig. 7. A rare Chippendale camel-back sofa with upholstery of a later generation

15 SPECIMEN SHRUBS *for* FOLIAGE

When shrubs are to be used as specimens, more than one good qualification is required, and merely pretty or abundant bloom is not sufficient. Perhaps first consideration should be given to distinctive habit of growth, for the bush must be on parade all the year. Some have irregular growth habits; some have horizontal layers of foliage and flowers; some droop, or in some other way make an impression more distinct than that of the average bush. Another important attribute is unusual foliage, which may be colored or finely cut. Again, special bark or twig color in winter, or some other interest that catches the eye and arrests the fancy, will single out a shrub. Next to habit of growth, perhaps foliage character is most important, and on this characteristic our opinion of its usefulness is often based. The best of these shrubs have no noticeable bloom; indeed, abundant flowers would lessen our appreciation of their other real virtues. Perhaps specimen planting is still overdone, but there are times when the picture may be helped by the special interest of one shrub of unusual character, carefully placed. Occasionally a shrub of colored foliage may be used, but as a rule it is safer to keep to shades of green.

IN THE *Middle Atlantic States*
by LOUISE BUSH-BROWN

Aronia arbutifolia
[*Chokeberry. 6′–8′*]
Particularly well adapted to moist situations. Of upright growth with dense flower clusters, produced in late May, white with pinkish tints, followed by brilliant foliage and bright red fruits, ripening in early autumn.

Buxus sempervirens arborescens
[*Truetree Box. Up to 30′*]
Open, graceful habit of growth, with somewhat loose and pendulous branches and very deep green foliage. Stands severe pruning, but best when used as specimen shrub. Has an aristocratic quality which makes it desirable part of any planting scheme.

Elaeagnus longipes
[*Cherry Elaeagnus. Up to 10′*]
Noted particularly for silvery sheen of leaves and brilliant orange-red fruits which ripen through the summer months. Upright, spreading growth with small, fragrant, greenish-white flowers, borne in the axils of the leaves. Fruit are edible but very tart, sometimes used for making jelly.

Enkianthus subsessilis
[*Nikko Enkianthus. Up to 9′*]
A striking shrub because of its glossy foliage, bronze in color through the early part of the season, turning a brilliant red in the autumn. Compact and upright with clusters of white, bell-shaped flowers borne in May and June. Prefers acid soil.

Euonymus alatus
[*Winged Euonymus. 6′–8′*]
Lovely for either individual or group planting. Of horizontal growth with small, delicate flowers borne in late spring and followed by purple fruits. Curious corky bark on the branches gives them a winged effect, hence the common name. Leaves small and finely toothed, turning a deep rose of unusual shade in autumn.

Euonymus japonicus
[*Evergreen Burningbush. 8′–10′*]
Handsome evergreen shrub, unfortunately not hardy north of the latitude of Philadelphia, except in very protected places. Of upright growth, with broad, oval leaves, thick and glossy. A shrub of unique character and dignity, well adapted for specimen purposes or for hedges.

Mahonia aquifolium
[*Oregon Hollygrape. 3′–4′*]
An evergreen shrub, of rather dwarf habit, with handsome, glossy foliage, rather leathery in texture and prickly. Closely resembles foliage of Christmas holly, although much more shining.
(*Continued on page 651*)

IN THE *Northeastern States*
by STEPHEN F. HAMBLIN

Acer palmatum
[*Japanese Maple. 6′–8′*]
A shrub when used as a specimen in lawns, but in its native woods may reach far more than usual height. Slender stiff twigs incline to horizontal, giving special specimen effect. Flowers and fruits not showy, but leaves may be variously cut and shredded or tinged or dyed red, giving special foliage texture. Effective when rightly used.

Cornus stolonifera
[*Red-osier Dogwood. 5′*]
Common shrub, but falls forward on ground, making great uneven thickets. Ideal irregular patch on bank or streamside, rounded shining leaves giving firmness of outline. Red twigs of winter are special feature; goldentwig dogwood (var. flaviramea) has golden-yellow winter bark. Spray for scale insects.

Enkianthus campanulatus
[*Redvein Enkianthus. 12′*]
Desired when known. Irregular whorls of a kind of blue-green azalea foliage, very red in autumn. Not unlike a blueberry in culture, but fruits are little dry capsules. In May little drooping pink bells, partly concealed by foliage.

Euonymus alatus
[*Winged Euonymus. 6′–8′*]
Must stand out alone to display its irregular horizontal dark branches, usually corky-winged. Flowers and fruits scarcely count. See also column 1.

Forsythia suspensa
[*Weeping Forsythia. 6′–8′*]
The extreme of mourners, for, though stems are erect to some six or eight feet, twigs droop back to ground and take root. On level lawn looks badly in need of a severe haircut. True place on rough ground or hanging over wall so that twigs may be well displayed. May even be trained as pergola vine. Yellow flowers come every spring, but better is the vine-like spray of simple or three-lobed leaves.

Hamamelis mollis
[*Chinese Witch-hazel. 10′*]
Perhaps most useful of flowering shrubs for bloom of yellow in March. Earlier and better than forsythia. Grows to big bushy shrub at least fifteen feet across, with many irregular far-flung branches. Large blue-green scalloped leaves, very downy below. *H. japonica* nearly as showy, with leaves smooth.

Hibiscus syriacus
[*Shrub-althea. 15′*]
By nature a specimen. A bush tree with branches very erect. In habit of growth very distinct, and shining, sharp-lobed foliage is pleasant. In August-
(*Continued on page 651*)

IN THE *Middle Western States*
by WALTER D. POPHAM

Cornus alternifolia
[*Alternate-Leaved Dogwood or Pagoda Dogwood. 6′–10′*]
Plant of unusual habit, with horizontal branches arranged in regular whorls. Foliage handsome dark green, and general habit very attractive. Will do well in shade.

Cotoneaster acutifolia
[*Peking Cotoneaster. Up to 12′*]
Very ornamental shrub, with tall, slender, arching stems, and glossy, pointed, dark green leaves. One of newer introductions, but very popular when well known. Prefers dry, sunny location. Small, rather inconspicuous white flowers in June followed by bluish-black fruits.

Elaeagnus angustifolia
[*Russian-olive. 6′–10′*]
One of the best shrubs with colored foliage. Naturally tall, open, irregular grower, but responds well to pruning and is of neat habit. Willow-like leaves are of a silvery-gray color, but blend well with other shrubbery. In late May and early June bears quantities of inconspicuous but very fragrant flowers. Does well on poor soils and withstands drought.

Euonymus alatus
[*Winged Euonymus. 6′–8′*]
See columns 1 and 2.

Forsythia intermedia spectabilis
[*Showy Border Forsythia. 6′–10′*]
Handsome shrub with upright arching branches, and remarkably clean foliage held until late in fall. In early April whole plant a mass of bright yellow flowers. Very hardy and dependable plant doing well on all soils.

Ligustrum ibota regelianum
[*Regel Privet. 4′–6′*]
One of handsomest and most useful shrubs for foliage effect. Plant attractive in growth, with horizontal branching and lustrous dark green foliage. Splendid background for perennials, particularly those with light-colored flowers.

Lonicera korolkowi
[*Blueleaf Honeysuckle. Up to 12′*]
A large-growing, rather striking plant with finely branched stems and shining bluish-green foliage and clear pink flowers in May.

Lonicera morrowi
[*Morrow Honeysuckle. 6′–8′*]
One of the best-known and most valuable shrubs for foliage effect. True form rather low and spreading in habit, with handsome grayish-green foliage and creamy-white flowers in early May.
(*Continued on page 654*)

IN *California*
by HELEN VAN PELT

All shrubs listed have evergreen foliage.

Abelia chinensis
[*Chinese Abelia. 4′*]
Valuable for contrasting color, a sort of copper shade that is very striking. Has in addition lovely pinky flowers. Of the easiest culture, though droops badly if short of water.

Aralia japonica
[*Fatsia japonica. 5′*]
Large palmate leaf, dark green and glistening, very striking in shade or in pots indoors.

Arbutus unedo
[*Strawberry-tree. 6′*]
Nothing handsomer for foliage effect than old clumps of strawberry shrub, though awkward and gangling when young. Bright red fruits showing against beautifully formed, dark green leaves have a singular elegance.

Aucuba japonica
[*Japanese Aucuba. 4′*]
Comes in both variegated and green forms, having large handsome leaves and thriving in shade. Also male and female plants, which must both be planted for production of the showy red berries.

Cassia artemisioides
[*Wormwood Senna. 30″*]
When thrifty and well grown, makes an interesting contrast with light gray linear leaves and masses of pea-shaped yellow flowers.

Coprosma
[*Coprosma. 4′*]
Glossy lively green leaves, never showing dust, endear it to many. Rather characterless; difficult to prune, apt to get woody. No showy flowers and bears sparingly, translucent orange berries. Has the advantage of thriving in difficult situations.

Elaeagnus pungens
[*Thorny Elaeagnus. 30″*]
Dull and uninteresting at a distance, but most attractive and individual at close range. Habit spreading, branches stiff, leaves pointed, olive green in color, with shining silvery dots. Needs space.

Eugenia myrtifolia
[*Australian Brush-cherry. 10′*]
Growth naturally columnar, and with little pruning may be made very impressive accent. Stems and young leaves wine-colored, and so, valuable as contrast. Tender.
(*Continued on page 654*)

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IN THE ROOM ABOVE, THIS RICH TAPESTRY, USED AS A LARGE WALL DECORATION, SOUNDS A NOTE OF GREAT CHARM AND DISTINCTION. THE IMAGINATIVE SCENE DEPICTS PSYCHE AND HER HANDMAIDEN, WITH CUPID AT THE LEFT PAYING HOMAGE.

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Philadelphia

An Old Farmhouse Plan Adapted to Modern Requirements

(*Continued from page* 591)

in this wing at a slightly lower level, allowing space for the servants' quarters above, yet keeping the roof low so as not to compete with the main roof. It is worthy of notation that every master room in the house has cross ventilation. The dormer windows, which show in the front view at the right in the large bedroom over the living-room, are set high because their only purpose is to provide cross ventilation for this room, the windows in the rear affording sufficient light. The room, too, opens on to a sleeping porch from which an extensive view of the Shrewsbury River is obtained.

Samuel H. Gottscho



WHILE PURELY STRUCTURAL *in their decorative qualities, the built-in bookcases on either side of the Dutch door in the study are unusually interesting*

The interior architectural treatment is in perfect harmony with the exterior design. Simplicity is retained throughout, while interest in the design is not lacking, but is rather emphasized by its structural character. In the hall, for example, the walls are paneled in natural pine, the interest being almost entirely due to the figure and grain of the wood. A chimney breast is built into the hall at an angle, and the paneling on the breast and around the fireplace is given sufficient interest to make the chimneypiece the centre of attraction in the room. By placing the mantel at an angle, the fireplace is seen whether approaching the hall by way of the staircase, through the main entrance door, or from the living-room.

Interest in the design of the living-room is largely due to its informal proportions. The treatment of the mantel breast is enlivened by the introduction of a pilaster on either side of the fireplace. These pilasters are repeated on the opposite wall, where they flank built-in bookcases. In order to allow the chimney to arise properly in the centre of the gable of the right wing, it was necessary to disturb slightly the symmetry of the design of the fireplace wall in the living-room. The illustration shows that the fireplace is somewhat off the axis of the room. In spite of the fact that the door to the closet on the right of the fireplace is slightly narrower than the one on the left which leads to a terrace, the design of that wall appears well balanced, and thus the informal character of the room is only accented by not being absolutely symmetrical.

In the other rooms illustrated the homelike yet thoroughly hospitable character of the design is evidenced. The built-in bookcases on either side of the Dutch door in the study are peculiarly interesting, while purely structural in their decorative qualities. The large bowed window in the dining-room, facing the east and allowing the morning sun to flood the room at breakfast time, is the feature of this room whose design is simple in character. Interest is added by a novel adaptation of a Greek motive in the cornice detail, while additional warmth is lent to the room by the floral wallpaper.



Residence with walls of ILCO Riplstone. John W. Case, Architect.

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ROSEVILLE POTTERY

Notes on Arranging Flowers

(*Continued from page* 636)

sprout from the edge of the vase. These lead strips can be bought at any plumber's and may be cut as you wish in width and length. Some flowers, like dahlias, have very heavy heads which hang downward and lose much of their beauty in a bouquet. It is easy to raise them up by hooking one end of a pulled-out wire letter clip under the flower head and attaching the other curved end to a stem above.

Now, having chosen our place and vase and holder, we may begin actually to arrange our flowers. Before being inserted into the vase, each stem should be cut at the end with a knife in a long slanting slash, which helps the flower to drink freely. We cannot expect to make an attractive and satisfying bouquet unless the whole is built up flower by flower. No artist or lover of flowers will ever insert a handful of them together in a vase and shake them in place and feel that the bouquet is arranged. Every flower really has a value of its own. Flower heads of too great difference in size or those on stems too varied in length should not be combined in one group. Neither should blossoms of a different quality of delicacy or coarseness be grouped together in one vase. A hothouse orchid will not amicably share a vase with a garden calendula, for these two flowers do not move in the same circle. White flowers in a bouquet are very important to set off bright colors, playing the same rôle as they do in a garden. When flowers like Darwins or roses have beautiful natural foliage of their own, it is better not to add any other green to the bouquet.

A common fault in arranging flowers is to crowd too many together in the same vase. In studying old Dutch flower paintings or etchings or engravings of Georgian classic urns filled with flowers, although there may be many flowers together, it is noticeable how each blossom stands out alone against a black or white background, thus displaying its outline to the full. To know when to stop adding more flowers to an arrangement is as great an art as to know what to combine. It seems to be firmly planted in many minds that if one has a good thing, more of it makes it so much better, but more bouquets are ruined by crowding than by any other means. The arrangement in Figure 8 is based on a Dutch painting and shows the value of allowing sufficient space to each individual flower.



Fig. 9. *An English brown milk jug with a handle representing a greyhound in chase contains Darwin tulips of jolly shades of light yellow, purple, bronze, and orange. Such an odd piece of pottery looks best on a tavern table in an Early American room at the country farm or seashore cottage*

My last admonition is to give the flowers plenty of water. A small vase or shallow bowl which contains so little water that the flower stems are only covered by an inch or two is a menace to them. You have severed them from their roots and natural food and they make but one request — plenty of water.

Gracious Modernism

(*Continued from page* 601)

the room. Only color photography could suggest the beauty and subtle coloring of its soft drapery. In its arrangement of color the window is divided into fifths. Diaphanous, creamy chiffon is hung in two layers, 'roller-towel' fashion, over the entire window. Over this, copper georgette is hung, also double at both sides, allowing a panel of the chiffon to show in the centre. At either side, single lengths of brown georgette trail their long soft folds upon the floor. Imagine then the brilliant daylight filtered through the copper and copper-through-brown shades of this misty curtaining, and then picture below this the vivacious sparkle of the purple glass console top and its decorative garden of cacti.

From here we step into a little sitting-room and study, which

Linen Damask is CHARMING at Luncheon





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Filigree, the fairylike ornamentation loved by Florentine silversmiths, is delightfully appropriate to the airy gaiety required of a luncheon cloth. The venturesome little tendrils of a luxurious vine were the inspiration for this strikingly modern filigree design.



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GRACIOUS MODERNISM

(Continued from page 638)



ANOTHER VIEW OF THE SITTING-ROOM *showing the bureau and mirror designed by the owner*

more intimately reveals the same gracious charm and color that we found in the larger rooms. Against the same rose-beige background we find also copper and brown, this time joined with a brisk blue-green. It is a gray day outside, yet the light as it shines through curtains of beige-pink mohair figured in copper and black and lined with copper taffeta is quite sufficient to make us oblivious of the out-of-doors. The telephone stand, desk, and bureau are brown lacquer with ivory pulls — all designed by Mrs. Grant. Over the bureau an unframed mirror is cut with the design of a nine-pointed enneagon and held to the wall with silver metal knobs. Here also are crystal lamps shaded with copper silk. Brown satin with a contemporary design in beige covers the love seat and plain brown satin the traditional deep armchair. We pause a moment at the little desk to survey the convenience of its design and to admire the silver balls of lamps with their copper shades.

It is the fireplace treatment, however, that is really fascinating. The mantel itself is of copper allowed to grow dull; above its narrow shelf amber glass, which takes on a copper hue as it reflects the radiance of the room, is placed directly against the wall, its right and left edges formed into narrow mirrored panels by a backing of silver. A chair upholstered in zigzag striped blue and green adds a brilliant contrast to the spot.

It is the couch and its background, however, which form the palette of colors into which the brush of the room has been dipped. In the modern hand-blocked linen which makes the wall hanging lie the blues, greens, browns, and coppers deftly emphasized and brought out by the couch pillows of lustrous taffeta in blue, green, copper, and copper-pink upon a couch cover of copper silk with a woven design of gold. With consummate taste one amethyst pillow has been added to the lot, serving as a skillful accent to the rich brilliance of the entire color scheme.



A CONSOLE *with top of purple mirror glass holds an amusing cacti garden against a window hung with curtains of creamy chiffon and copper and brown georgette*

As we are about to leave, we catch a glimpse of a little chartreuse bedroom (not illustrated), walls, furniture, and draperies a monotone of color dramatically punctuated with silver and black. It is an entirely new and arresting color thought here. As we wait for the elevator and, departing, take our final glimpse through the big square doorway of sunny radiance and beauty, we feel that it is color, subdued and mellow, which largely establishes the aura of charm and blends furniture, walls, floors, and accessories into a gracious whole.

"Sleep under the North Star"



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SARGENT
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Mirrored Glass in Modern Decorative Art

(*Continued from page 605*)

into Southampton circles! Yet tinged with the illusion of mystery which offers romance.

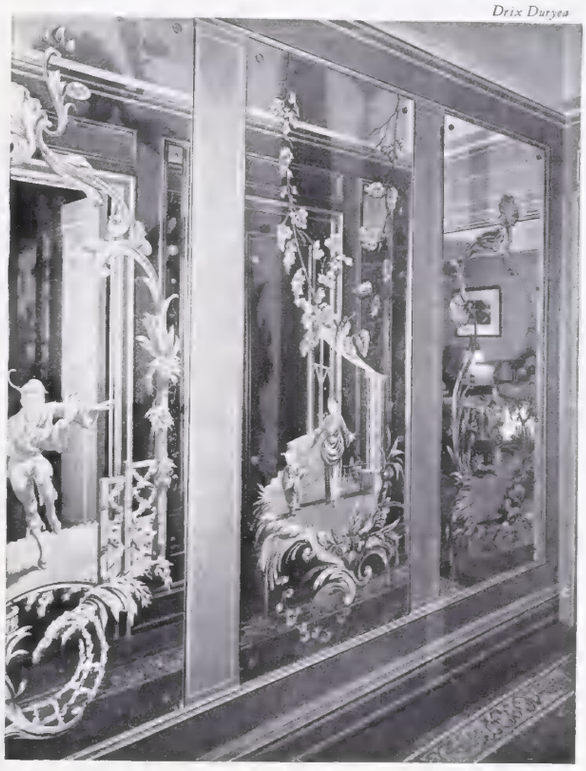
In the dining-room of the same house is one of Mr. White's now famous bi-metal mirror screens, decorated this time in the Chinese manner in brilliant tones of blue-green, yellow, blue, and Chinese red, and set off by heavy Chinese embroidered draperies. Not the least important factor in the success of these screens is the skill with which Mr. White has managed to combine two kinds of mirrors (in this case, silver and gunmetal) in one composition without a touch line between. This achievement is the result of long and patient experimenting on the part of the artist with the firm that furnishes his supplies, and is, they believe, original with them.

The manner in which such a screen is put together may be enlightening to those Philistines who scoff at the idea of true craftsmanship in a modern world. A fold cartoon of the design is made first, and a silhouette pattern taken from it. This is transferred to the back of clear glass plates cut to the size of the cartoon folds, and the design is then painted from the back in just the reverse of the usual manner of working. Unlike their Chinese prototypes in *tempera* (these modern mirrors, like most of our modern conceptions, are antique in inspiration), Mr. White's mirrors have generally been painted in oils. When the painting is finished it is covered with asphaltum for protection, after which the plates are ready to receive the mirror baths.

In the case of Mrs. Van Vleck's screen, these were two — a gunmetal and a silver bath, the first applied to the greater portion of each panel, but omitted in such places as on the wings of the bird, the design of one of the kites, and on a number of the flowers, where the final bath of silver shows through. The process is reminiscent of that employed by the potters of ancient Spain for their wonderful resist lustres, and is certainly not less worthy our respect for having been conceived and executed in the present century.

Mr. White has worked in this manner with gold, copper, gunmetal, and antique silver mirror, with wonderful success. Much of his work has been done for conservatories, where exoticism has become the accepted order of the day, and where the reflective quality of the mirrored surfaces can be utilized with best effect. One of his designs for a mirrored conservatory still in process of construction calls for a thin film of real water to be sprayed from a fountain painted on the mirror, and reflected from a thousand

Drix Duryea

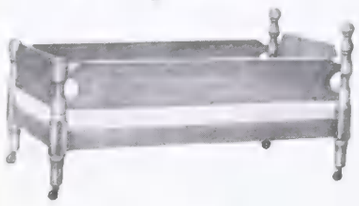


Mirror panels *in a narrow passage designed to give an illusion of breadth. The decoration, taken from the designs of Pillement, is carried out in gold and peach color. Pierre Dutel, Decorator*



Charlotte Antique

Reproductions & Adaptations



Child's Bed reproduced from an antique in a Detroit Collection

Children's Furniture *dating from Colonial Times*

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Solid maple Child's Shaker Desk, from an original in a Boston antique shop. Height 37 inches.



Solid maple Child's Chair of curious shape, 18th Century, from the Collection of P. T. Wetmore. 37 inches high.

In addition to the four pieces here shown, there is an 18th Century rocker 32 inches high; a Child's Settle 29 inches high from a Pennsylvania original dating 1780–1820; two book piers 48 inches high; a small chest 34 inches high; a gem of a doll's cradle 15 by 25 inches and 15 inches high; a table and a stand. This furniture is obtainable through our authorized dealers. The name of our nearest store will be sent on request.

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Mirrored Glass in Modern Decorative Art

(Continued from page 641)

Dana B. Merrill



TEMPERA SCREEN *in an under-seas design by Victor White, made from the cartoons for gold mirrors now in the bathroom of a Long Island house*

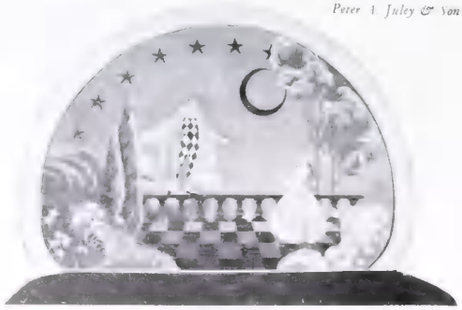
angles by its mirrored surface. Another, the cartoons for which, strung together to form a screen, are illustrated above, appropriately translates an under-sea scape done in coral and sea-greens upon gold mirrors for the bathroom walls of a Long Island house. In such directions, even the most inhibited householder has been tempted to give his fancy rein, until the chaste white-tiled bathroom of a decade ago threatens to become as extinct as the dodo, or the long-sleeved bathing dress.

In much of his work and experimentation, Mr. White has been assisted by Raymond Bolton, who shares his studio, and who has to his credit, besides the murals for which he is best known, a number of decorated mirrors of a legendary character similar to those at the heads of two charming little guest beds in the house of Mrs. Havemeyer of New York. Here, through the pastel coloring of a conventional Harlequin and Columbine design, glimpses of silver mirror gleam with an eeriness which makes the story live anew. This is only one example of the amazing number of uses to which the mirror has been converted in the modern search for new and striking effects in decoration.

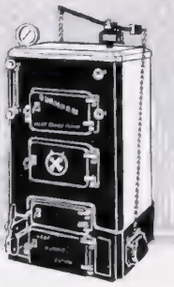
A more conventional interpretation of the vogue has been employed by Pierre Dutel in the mirrored doorframe of a room leading into the entrance hall of a New York apartment of Empire persuasion. The mirror here is silver-backed, and painted in gold and terra cotta in a design taken from an Empire motive in one of the designs of Percier and Fountaine. The decoration on the wall without shows St. Cloud, Malmaison, and well-known views of Paris during the Empire, with regiments of Napoleon's soldiers in the foreground. The floor is black rubber tile inset with mirrored stars.

In another apartment M. Dutel turns for inspiration to the same sources from which Chippendale drew many of his best designs in later life—to the *chinoiseries* of mid-eighteenth-century France. In a long and narrow passage connecting the bedroom with the main living-rooms, an illusion of breadth has been created by the use of mirror panels decorated with medallions taken from the designs of Pillement, and set at close intervals along the walls.

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DETAIL *of one of the beds. The tiles and railing of the balcony, the checks on Pierrot's costume, and the stars and moon are silver mirror. The painted designs are in appropriate pastel colors*

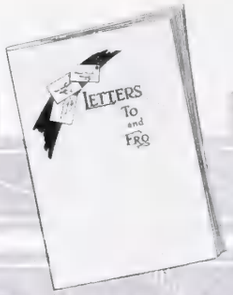


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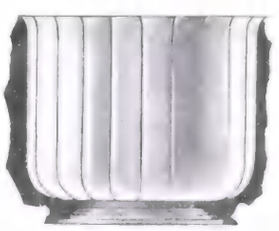
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(*Above*) AUSTIN N. NIBLACK, M. F. H. *of the Onwentsia Hunt, with his famous pack of English-bred hounds.* (*Left*) *The beautiful Hunt Cup created by Gorham for the Onwentsia Hunt.*

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Mirrored Glass in Modern Decorative Art

(Continued from page 642)

In the strangely varied shadows thus created, the fact of the figures of the design interposing between the observer and the reflected view behind gives somehow a sense of greater depth than would be possible with a clear and unobstructed reflection.

Thus, in the hands of modern artists, the modern mirror becomes not only the symbol of a machine age, but its leaven — the harbinger of new and fascinating possibilities in decorative design, of unaccustomed subtleties of light and shadow in an electric-lighted world. Offers, in a word, what mirrors of all times have offered in one form or another — the glamour of romanticism without which the art of any age fares ill.

The Story of Our Upholstery Fabrics

(Continued from page 622)

Several illustrations of large-type Italian patterns are shown. Essentially and unmistakably Italian in feeling as are the first three in Figure 1, there are nevertheless many minor differences which make possible a wide divergence in their possible present-day usages. If we substitute for the word 'Italian' such words as 'vigor, boldness, richness, profusion of invention, strength even in the most delicate details,' we have the essential design thoughts upon which we base our varied and 'appropriate' use of these period fabrics. The smaller patterns such as are shown in Figure 2, even though the scale might have a tendency to deceive us, tell exactly the same design story. Look at the vigorous boldness of the silhouette of (*a*) in Figure 2 and compare it with the delicacy of (*b*) in Figure 12. Obviously they cannot be used interchangeably, with success, upon the same chair! Yet the small scale does deceive many people, and these designs are often quite inappropriately used.

In Figure 1 there is great difference in the adaptability of the designs shown. Why? The design (*a*) is essentially Italian, difficult to use except in a room with marked qualities of scale and dignified architectural effects. These would not be limited to Italy, for the same qualities were present in other countries. Likewise (*b*) seems to hold us in check and insist upon furniture and rooms of marked size, weight, and bold architectural features. The curves are larger, more sweeping than in (*a*); they are also bolder and heavier. Comparing (*c*) with (*b*), we see instantly a wide difference. The leaves in the former are essentially Italian, — of an even earlier date than in (*b*), — but they are divided into smaller and more flexible units than those of (*b*). There is a lightness about (*c*) that (*a*) and (*b*), with their characteristic bold determination, lack. Let us carry the comparison still farther. Look at the Chippendale chair in Figure 4. The curves of the back show plenty of vigor, although there is a light flexibility one never sees in Italian curvature. As we compare this Chippendale piece with the curves of the Hepplewhite, Figure 5, they in turn are relatively bold! To re-



FIGURE 15
A fine example of the medium-scale lampas of Louis XV character, though adapted for other uses

turn to our fabrics, (*c*) in Figure 1 has many points that would make it usable in a room keyed in the design qualities that mark the Chippendale or types of the middle Georgian period. But to use it with the lighter effects of the Hepplewhite or late Georgian would be to court disaster. As it is, the damask used upon the Chippendale chair, even though cut into lighter subdivisions than (*b*) in Figure 1, is rather heavy in scale and manner for perfect upholstery. The two types, as illustrated in this particular instance, are incongruous, and one verges on humor when the incongruous is approached. On the other hand, (*d*) is a much later type and is widely interchangeable. The illustration of use given

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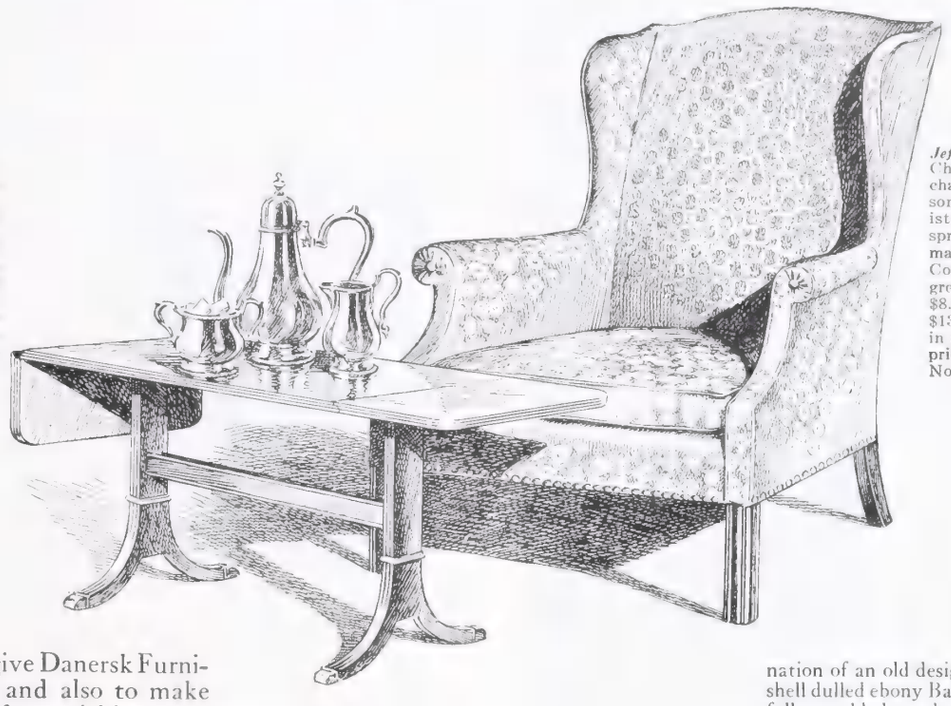
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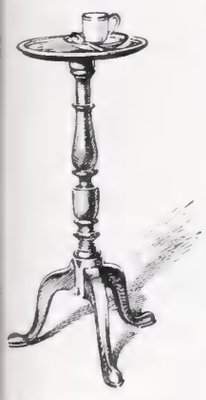


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The Story of Our Upholstery Fabrics

(*Continued from page* 644)

in this instance shows the appropriate selection of old period designs upon which is established the real problem of room composition to-day. It may be of interest to know that the design (*c*) in Figure 1 has been used recently with delightful effect in a room keyed primarily to Queen Anne and Chippendale types.

If we turn about and try to see similar possibilities for use for (*b*) in Figure 1, we shall not be as



FIGURE 16
The slight stiffness of patterning of the material of this Louis XVI bergère accords well with the vertical character of the period

fortunate. The design is uncompromisingly bold. It expresses large scale, bigness, and boldness of contour, and would be most successfully used wherever these same characteristics were in evidence, be the setting Italian, French, Spanish, or English of the earlier types — that is, before 1700. It unfortunately is a common mistake to use this type of damask with late eighteenth-century furniture. The design (*d*) is in much better scale for these later pieces.

Interesting comparisons come to mind when we select a totally different type of design for study. The early designs such as we have been discussing were, for the most part, symmetrical, alike on each side of a vertical axis. When the Oriental influence of an asymmetrical or occult balance became evident, the result was an easy gracefulness and whimsicality that ranged all the way from the formality of late Louis XVI interior to the simple colorful informality of a Queen Anne morning-room. Houses changed in type and scale; furniture was made to fit them. Fabrics to fit the furniture and the new ideas sprang into being. When rooms shrink, chair backs, bedposts, secretaries, all are obliged to adapt their proportions to correspond. The shrinking process continued steadily in France throughout the Louis XV period; in England, through the Chippendale period. So that with the playfulness and ease of the asymmetrical balance there is a corresponding lightness, due to the decreased scale, that gains ground steadily. Figure 7 shows several of these types. As before, they are widely varied in their adaptability to our ordinary uses. All are graceful; all are delightfully, refreshingly fanciful; all are beautifully drawn down to the last bit of detail. Type (*a*) is particularly lovely in its drawing and patterning. Where can it be used?

Comparison with the types to come later gives us a scale of relative values. It is wise to remember that any use of these design terms is necessarily relative. Chippendale furniture is heavy in curve as compared with Hepplewhite, but light as compared with Italian. We must keep the entire range of scale in mind as we work. Type (*a*) is a Regency design with fine drawing and marked quality of weight as compared with (*b*), a Louis XV design. There is a positive assertion of formality about (*a*) that does not appear in (*b*). Careful study of the designs themselves reveals the reason for the difference: (*a*) is studied and circumspect in its placing of large areas and small and in its details of drawing; (*b*) is looser, easier, more casual, and consequently gives much less feeling of weight and dignity; (*a*) needs a chair that is formal and dignified in its line and rather ample in scale; (*b*) can be used more freely and upon furniture much less positive in design. Provided the colors are kept equally well tuned, (*b*) has many uses with varied types, either French or English, that would look overdressed used with (*a*); (*c*), on the other hand, being so much smaller in scale, lends itself to even more free adaptation, the curves and scale relation of large to small parts of the design suggesting use with any of the medium-weight chairs of Louis XV or middle Georgian period.

All of these designs have ready adaptability to the finer types of overstuffed furniture made in this country, which are in turn tuned to mix pleasantly with the older period forms. To place (*b*) of Figure 7 on a copy of a Sheraton sofa would be as ridiculous as to place the heavy Italian pattern (*b*) in Figure 1 on it. But to place (*b*), Figure 7, on a rather elegantly shaped overstuffed piece that is light enough in general proportion

The Story of Our Upholstery Fabrics

(*Continued from page* 646)

to use in a room keyed to late eighteenth-century furniture and containing a few Sheraton pieces might be stimulating and delightful, while (*c*) would easily work into the late eighteenth-century scheme upon these carefully designed overstuffed pieces. The whole problem lies within the two extremes of 'go as far as you can in daring to make combinations' and 'never overstep the mark by making the contrast so great as to be incongruous.'

Even though our rooms nowadays are seldom strictly period, they do follow these few essential characteristics that I have been outlining. They are heavy, massive, rich, and bold, or more refined with the still vigorous designs typical of the middle eighteenth century; they reflect the lighter grace and restraint that characterize the last part of the century, or they express the affectations and artificialities of the Directoire and Empire that are equally characteristic in their designs. But whatever the type of room, roughly speaking, it is likely to fall into one of these four categories.

The lighter-weight patterns that are essentially of the latter part of the eighteenth century are shown clearly in Figure 12. The small scale of the preceding period remains, and even the larger designs have the lightness in detail of drawing that keeps them harmonious. They are sober designs, these fabrics tinctured with the art of Pompeii from which playfulness has for the most part departed. The exception is in France, which kept some of the playfulness of the preceding age; thus we are apt to find a marked difference in the English and French expression of this period. The small-scale light pattern that is delightful on a Louis XVI chair may be too gay for its contemporary Sheraton or Hepplewhite piece. But this is by no means always true. We must look to each design for the inspiration as to its use. For instance, Figure 12 is an English pattern of much dignity and distinct formality, with a lightness, however, that sets it apart very definitely from the earlier design; (*b*) is a fine example of the lighter, smaller pattern that can be used in almost any room where small scale, delicacy, and lightness are characteristic, and lends itself particularly well to chairs of Hepplewhite inspiration; (*c*) is as typically French as (*a*) is English — yet it may be associated with any of these lighter, later pieces.

A comparison of these designs in Figures 12 and 13 very quickly gives us the cue for choice: (*a*) in Figure 13 suggests (*a*) in Figure 12, yet there is a marked difference. It is equally fine, but stiffer. It is a popular type at the moment and belongs essentially with the mannered groupings and forms of the short-lived Directoire period. It is but a step from this to the frankly isolated pattern of the Empire period (*b*) in Figure 13. Comparison with the type of curve shown in the sofa in Figure 17 indicates their clear fitness for each other.

In Figure 14 are shown groups of odd materials that have a wide range of adaptability: (*a*) is a fine linen applicable for furniture from Anne to Victoria — granting suitable selection for the specific problems on the part of the user; (*b*) is Jacobean, a particularly fine pattern that may be used under any conditions where the rooms are sufficiently heavy and can carry the naïveté of the drawing; (*c*) is a lighter type of the Jacobean usable with lighter furniture. Thus we might go on indefinitely — for the number of fine designs is legion. If we can keep clearly in mind the few facts cited above, we shall become more and more discriminating in our selections.



Figure 17
The isolated units of the typical Empire patterns are entirely at home on the stiffly composed forms of the period

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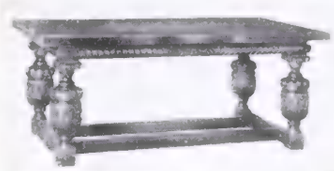
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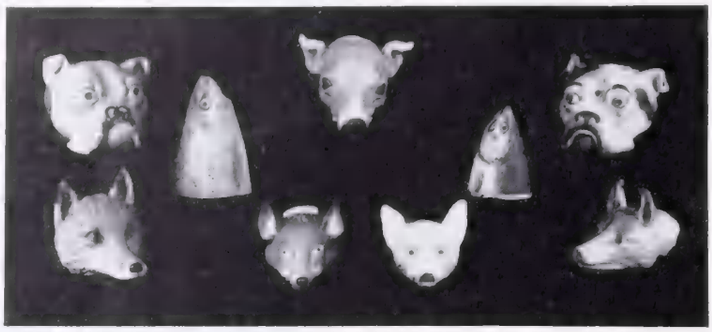
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Some English Sporting Cups

(Continued from page 613)



A GROUP *of old English porcelain cups in the form of trout heads, fox and vixen heads, greyhound and bulldog heads. Shown by courtesy of Lorie's, Ltd.*

modeled. On the collar, in gold, the words 'The Angler's Delight' were usually printed, in both early and late specimens. The hare, with its upraised ears, is an attractive cup in natural colors. Bulldogs are found in several colors, including white, black, brown, and mottled.

Rockingham made these sporting drinking cups from 1820 to 1842. The paste is white and pure, with a hard white glaze, transparent, and smooth to the touch. Rockingham cups are often marked, sometimes with the Brameld mark and occasionally with the red griffin. Staffordshire sporting drinking cups are seldom marked; Derby cups, during the crown period, were always marked, but the later specimens were unmarked.

To be of value to the collector, sporting drinking cups must be in mint condition. Their value is continually increasing, for the ghost of old Mr. Jorrocks is urging the 'pink uns' to buy any souvenirs of old fox-hunting days. Specimens bought a few years ago for £3.10 have proved extremely lucrative investments. The collector must, however, beware of the pottery imitations of sporting drinking cups to be seen in many shops. Their color is crude and applied amateurishly, their glaze brilliant and rough, and their points painted black almost to the cheek bones. They are sold in the Staffordshire warehouses at 1/9 each.

'Other times, other measures!' But is there, after all, so marked a difference between the chilled rider on horseback and the chilled motorist at the wheel? A measure of spirits in a Rockingham cup handed to a guest while his mind is still at the wheel and he fresh from the traffic could hardly be amiss.

The author is indebted to Michael J. Lorie, Esq., for much of the information in this article.

Homes in Other Lands

(Continued from page 627)

and fragrance to a beauty that seems already complete. A great deal of thought and work are involved in laying out a Japanese garden, for the mere placing of a tree here and a shrub there, because it is lovely, is not in itself enough. There are rules of etiquette that have been established these many years, and the very formality that has thereby developed is a large part of the charm of these gardens. The winding of the stream or the height of the hill is not left to chance. It is carefully calculated according to special codes and the most perfect engineering precepts. Landscape gardening in Japan is not a pastime, but a profession that requires arduous study.

Having crossed the stepping-stones, you stand before the house, which you have glimpsed as you surveyed the garden. All Japanese houses look new, for the unpainted wood of the exterior never seems to weather. The low overhanging tile roofs protect walls which are usually built of fir or cedar. Many of the houses are built on piles because of the heavy rains, and all of them are set up from the ground. The entrance is reached by two or three large flat round stones that serve as steps. As you reach the wide gallery that surrounds the house you leave your wooden *geta*, or, if you are a foreigner, your shoes. This gallery serves as an outer passage and in some of the newer houses is glassed in against the weather. Here you are received before you enter the main living-room or, as they call it, the guestroom.

The sliding screens or *shoji* that form the walls claim your first interest, for they are fascinating in their fragile loveliness. The lower part is sometimes of split bamboo woven in intricate patterns and highly polished. Sometimes they are of beautiful lacquer and occasionally they are carved. The upper section, or latticed window part, is covered with rice paper, which is, of course, translucent. Japanese houses always seem light, even when the doors are all closed and it is impossible to see out. Above the shoji, which always slide easily and evidently never warp or buckle, is an openwork grille which provides the only ventilation when the doors are closed, and also precludes privacy. There is no such thing as privacy in a Japanese house, apparently, where walls are of paper with doors that never lock. Moreover, the open scroll near the ceiling connects all the rooms.

THESE sliding walls form only three sides of a room, the fourth and inside wall being solid. It is this wall which contains the most valued spot in the room — the *toko-noma*. This little alcove about two feet deep, raised slightly above the level of the floor and always facing the entrance, is the most 'honorable place' in the house. The walls are usually of wood, sometimes painted or lacquered, sometimes covered with matting. Hanging on the wall is a *kakemona*, a long scroll painting, and on the floor in front of it is a rare vase filled with flowers. Some of these scroll paintings are extremely beautiful in their simplicity. A single stroke of the bamboo brush may outline a flying heron or a dragon. Another sweep of pale ink may bring the fairy-like Fuji into the background, while a sampan sail on a clear lake makes a definite picture in the foreground. Sometimes there is no scene, just writing which is picturesque in itself and requires an artist's skill. You will not always see the same kakemona in the same place, for, being a scroll picture, it can be rolled up, tied with its bright ribbon and put away, and another

Homes in Other Lands

(*Continued from page* 648)

one of equal charm substituted.

On the matting-covered floor stands a vase, lovely in color or form or both. In it may be a single blossom of rare beauty or a cluster of flowering branches. Of one thing you may be sure — the result is artistic, perfect in composition and color. Occasionally we use these scroll pictures in our Western homes, but their significance is lost, and in the maze of objects with which we fill our houses they seem trivial and meaningless. Even if we do not use their scroll pictures, we might well apply their principles of simplicity to some of our wall decorations. If we have overmany pictures that are equally good, we might rotate them as the Japanese do.

THE rest of the room seems unbelievably plain at first glance — no furniture, no curtains, no decorations. Then you recognize the decorative quality of the mathematically-latticed windows, the open grille work, the solid wall of highly polished cypress, and the beautiful ceiling, possibly made of *kinoki* wood. Sometimes there is an old Japanese print hung on the solid wall, and beneath it a little table elaborately carved or inlaid. Matting covers the floor, the very size of the room being designated by the number of mats required. Over this may be spread a colorful Chinese rug or another piece of matting of different and decorative weave. The floors of the corridors are often uncovered, the wide boards polished like glass.

The only real color introduced into the room is by the cushions on which you sit. They are large and soft and covered with materials of unusual weave and color. If you are aged, or if you are a foreigner and unused to sitting on your feet doubled back under you, you may have an elbow rest, a small affair of carved wood with upholstered top. Sometimes there are flowers on the small table as well as an antique figure of jade or ivory or gilded bronze. If the weather is cold, — and oh, how cold it can be in Japan! — there are *hibachi* for each person, beautiful braziers of bronze or porcelain, each with its inadequate handful of glowing charcoal.

SOMEWHERE in the house there is a shrine, usually hidden in the wall behind a sliding screen of lacquer or intricate hand-wrought metal that incites you to envy. Inside, a little figure sits enthroned, a Buddha with a Chinese or Burmese headdress, or a daintily carved Kwa-Non, the goddess of mercy. Sometimes there are other little figures, and always there is an offering of food and drink and flowers.

The other rooms are not unlike the guestroom, though not all of them have toko-nomas. Somewhere hidden behind sliding panels are closets and shelves that are as precise as the house itself. Luckily all the Japanese garments can be folded up flat and laid away in neat piles. Stacks of bedding are hidden away too, for in a real Japanese house there are no beds. There are the under-mattresses which are placed on the floor at night, and there are the over-mattresses which seem a bit like the old-fashioned feather beds our ancestors slept under. To these mattresses are fastened the sheets, so they can't slip and slide. In the closets, too, are the hard little pillows and the headrests for ladies with elaborate coiffures. They are made of wood with a soft pad on the top which fits into the neck and leaves the hair unmussed and untouched.

In some bedrooms there are wooden frames in the centre of the floor for the protection of half-hidden hibachis, and during the winter the bedding is sometimes piled over them. That keeps the fire going, and the bedding warm. Occasionally you will see a writing table, its tilted top not over two feet above the floor. In the very modern house in Kyoto already mentioned, the only incongruous note was an up-to-date and



A TOKO-NOMA *in the usual style, raised slightly above the level of the matting floor. The 'kakemona' is simple but decorative, and a dull gray-blue vase holds some flowering plum blossoms*



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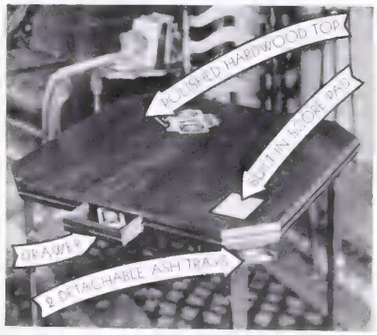
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THE Cowdin TABLE

Homes in Other Lands

(*Continued from page 649*)

thoroughly American bathroom. It was also the pride and delight of the owner.

It is difficult to determine which room serves as a dining-room unless it contains a typical dining table elaborately carved or lacquered. Such a one stands about eighteen inches high, and the cushions are placed about it as carefully as we place chairs. The kitchen is usually a strange combination of modern conveniences such as ice boxes and old-fashioned hibachis used for cooking. Sometimes there is modern plumbing and an earthen floor, or there may be an imported stove and no running water. Everywhere you are impressed with the scrupulous neatness of Japan, the love of formality among its people, and their simple child-like pleasure in things foreign and 'different.' It is with regret that one leaves the guest-room, dons rough cumbersome shoes at the doorstep, and, with a final glance at the entrancing garden, bids farewell to one's hostess with a deep bow, a handshake, and a *sayonara*, and passes once more through that unattractive outer gate into the clutter and damp dirt of the city street beyond.

Chats on Antiques

(*Continued from page 631*)

and actresses of the eighteenth century.

Two other items which might have formed part of that London shipment are the beautiful old covered compotes, one of which is shown in Figure 5, of the dusky glass and shallow cutting now usually attributed to Cork. The bowl illustrated belonged to John Quincy Adams, and shows a slightly later style of cutting.

Of the American pieces known to have been part of the first furnishings of the house, perhaps the most charming are Abigail Adams's fire screens, now placed at either side of the fireplace before which she celebrated her

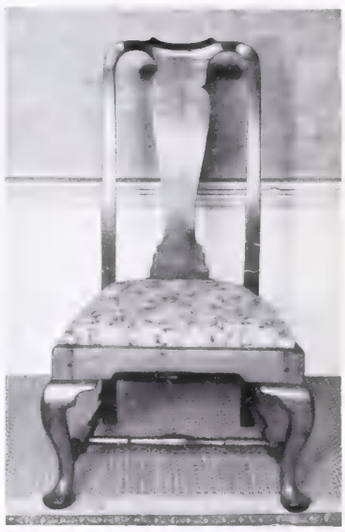


Fig. 8. A so-called 'slipper chair' which belonged to Abigail Adams

golden wedding. They are of mahogany, in Hepplewhite style, having shield-shaped screens of satin, hand-painted and embroidered with pearls. No other piece of furniture in the house speaks more eloquently of the gracious mistress who was both the wife and the mother of a President. Such pieces in good condition are so rare, by the way, that I have never seen another perfect pair.

In the same room is the rare 'camel-back' sofa in Chippendale style, Figure 7, mate to the one with slenderer legs in the style of Hepplewhite upon which John Adams, at the age of ninety, sat when Stuart painted his portrait. The upholstery of this sofa of course bears the stamp of a later generation — which fact adds to or detracts from its interest according to one's point of view.

I have already referred to Abigail Adams's bedroom, where four generations of Adams ladies spent their hours of quiet. In its essential aspects this room is as it was when Abigail Adams occupied it. Among her furnishings are several pieces in a style which suggests that they may have been brought there from her mother's house. Of such is the little Queen Anne slipper chair, Figure 8, reminder of the days when billowing skirts made certain dressing operations almost as hazardous as Alice's in the rabbit hole. Such at least is the significance usually assigned to these chairs by collectors. As a matter of fact, I question whether their very rarity does not refute the likelihood of their having been a generally accepted type. More probably they were made low to order simply to accommodate an unusually short person, in a day when hand craftsmanship made furniture of special measurements more possible than it is now.

An interesting example of such a piece is the traveling commode of John Quincy Adams, Figure 9, a piece which is, as far as I know, entirely unique, and which must have been made up according to the most carefully considered needs of the man who, before he became President, had been Minister at five European capitals. It is an excellent example of cabinetwork, each compartment being finished and fitted with the care and precision typical of the best work done in this country during the Hepplewhite period. The upper compartment is a combined dressing table and portfolio, being divided into exquisitely made cabinets for the accommodation of toilet articles and writing materials. A mirror which folds flat under the lid may be propped up for use, as seen in the illustration. Below, a baize-covered shelf may be drawn out to serve as a writing desk. Underneath are drawers and compartments designed for various toilet purposes, including a large drawer to hold a washbowl and a zinc-lined drawer to carry water, designed after the fashion



Fig. 9. A unique traveling commode made for John Quincy Adams

of the water drawers in certain Hepplewhite sideboards. The whole may be closed securely beneath a lid which shuts down over the top and locks. Handles on the sides ensure safe transportation, in spite of which one hopes that the stagecoach driver of that day was a more careful person than the average railway porter of to-day.

In this connection it is interesting to remember that the first practical railway put into operation in this country was built during the administration of John Quincy Adams and foreshadowed the era of 'butcher' furniture and the wardrobe trunk. These, too, have their romance. Yet it is with a sense of relief that one experiences in visiting the Adams house the quiet of a day when these things were not.

15 Specimen Shrubs for Foliage

(*Continued from page 632*)

in the *Middle Atlantic States*

Young growth has a characteristic bronze tint and leaves turn reddish-bronze during the winter months. Flowers yellow, borne in dense clusters at ends of branches in late April and May. Small blue-black fruits ripen in September. Prefers semi-shade, and when grown in position fully exposed to winter sun will occasionally shed its leaves.

Nemopanthus mucronatus
[*Mountain-holly. 6′–8′*]
A rather rare native shrub, related to the true hollies. Of upright habit, with attractive bright green foliage. Small white flowers, produced in May, are inconspicuous, but followed by very ornamental brilliant red fruits. Thrives best in slightly sheltered position where it is not exposed to full sun, as foliage has tendency to burn during summer.

Photinia villosa
[*Christmasberry. 12′–15′*]
Not hardy much farther north than Philadelphia, but very desirable wherever it can be grown. Large, upright shrub with oval leaves sharply toothed and lustrous, turning scarlet or deep red in autumn. White flowers, borne in May in rounded panicles, resemble hawthorn, and are followed by bright red berries lasting well into winter.

Pyracantha coccinea lalandi
[*Laland Firethorn. 8′–10′*]
Shrub of striking beauty which should be included in every collection. Of tree-like growth, somewhat resembling the hawthorns in character. Evergreen foliage dark and glossy, and branches thorny. White flowers borne in clusters, followed by brilliant orange-scarlet fruits lasting well into winter. Beautiful evergreen foliage, flowers, and highly ornamental fruits make this a most desirable and highly prized shrub. May be used as an individual specimen, in group plantings, or trained against a building or over a doorway, where it creates a unique and handsome effect.

Rhus canadensis
[*Fragrant Sumac. 2′–6′*]
Of half-trailing habit, with tremendous spread. Leaves three-parted, slightly downy, and with aromatic fragrance when crushed. Foliage attractive throughout season, and in autumn turns a glorious color. Yellow flowers not particularly beautiful, but followed by great clusters of dull red fruits highly ornamental. Used extensively along drives in Arnold Aboretum, and very valuable when used as foreground in connection with large shrubbery plantings.

Rhus typhina
[*Staghorn Sumac. 10′–15′*]
A handsome shrub of bold, tree-like growth, native in many sections. Branches covered with velvety hairs, and in autumn foliage turns brilliant scarlet. Flowers not showy, but pointed heads of crimson berries last through most of winter. Has advantage of being able to thrive in poor, rocky soil and under most unfavorable conditions.

Shepherdia
[*Buffaloberry. Up to 12′*]
A handsome, native shrub with silvery-gray foliage, of upright, rather graceful habit of growth. Branches slightly spiny and leaves silvery both on upper and under surface. Small yellow flowers produced in April and May rather inconspicuous, but followed by bright scarlet berries borne in great profusion. Although not widely known, possesses many excellent qualities.

Viburnum rhytidophyllum
[*Leatherleaf Viburnum. Up to 10′*]
One of the few members of this large family which is evergreen. A shrub of vigorous growth with strong, stout branches and yellow-white flowers, opening in May and June, borne in broad heads well above foliage. Fruits characteristically red, changing to black. Handsome foliage a deep, dark green, very shining and somewhat wrinkled in texture.

Viburnum tomentosum
[*Doublefile Viburnum. 10′*]
Strikingly handsome shrub both when in flower and in autumn, when dark green leaves turn gorgeous crimson. Of upright habit, with wide-spreading, horizontal branches. White flowers, coming in May, borne in flat clusters, line upper side of branches, producing unusually interesting effect. Small fruits, red at first, turn gradually to bluish black. A very desirable shrub both for specimen use and for mass planting.

in the *Northeastern States*

September, clouds of small hollyhocks in rose, blue, or white, single and double. Give sandy soil in full sun.

Laburnum vulgare
[*Goldenchain. Up to 20′*]
Should never be jammed among other shrubs. In May drooping racemes of yellow pea-blossoms (a 'yellow wisteria') and three clover leaflets, found on no other similar shrub, make it easily distinguishable. Fine texture in foliage, lacking detail of shrubs with linear leaves.

Lonicera fragrantissima
[*Winter Honeysuckle. 6′*]
Best deciduous broad-leaved evergreen, shedding its foliage here in late December. A big rounded bush, wider than high, with rounded, paired, blue-green leaves of firm glossy tissue. A wonderful specimen just for leaves and shape. In April many little yellowish twin flowers give out unusual fragrance.

Lonicera korolkowi
[*Blueleaf Honeysuckle. 8′*]
Another Tatarian, as wide as high. Small oval paired leaves a very blue green, most wonderful for color accent. Pinkish flowers in May and red (*Continued on page 654*)





How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG

THOUGHTS ON LATE PLANTING Ordinarily, no one need be caught with bulbs frozen out of the ground, but sometimes a crowded schedule, or a sudden cold snap, has brought me face to face with the problem. More than once a corps of gardeners with mittens on have frantically broken an inch-deep crust of frost in order to get the tulips under ground before the final freeze-up. Small areas, especially those reserved for lilies which are late in arriving from Japan, may be kept from freezing by a heavy mulch of manure or hay, but the method is too laborious for large gardens. In extreme cases the bulbs may be laid on top of the frozen ground and covered with soil three inches deep, taken from the greenhouse or the interior of a loam pile. Late planting of tulips I have not found deleterious to the quality of bloom, provided the garden is properly mulched. Narcissus should be planted in September or October.

I have sometimes had better success with the planting of perennials in December than in the dry weather of the earlier fall months. Of late years I have made it my custom to plant in the fall only the most durable of perennials, such as peonies, iris, phlox, Hemerocallis, Hostas, Oriental poppies (field clumps), gypsophila. For spring planting, reserve the more tender plants, such as Arabis, alyssum from pots, Violas, pots of Oriental poppies, Japanese anemones, chrysanthemums, and most fall-blooming flowers.

▪ ▪ ▪ Now is a good time for naturalizing dormant roots of butterflyweed (*Asclepias tuberosa*), bluebells (Mertensia), red and white baneberry (*Actæa alba* and *A. rubra*), trillium, Cypripedium (always under pine needles) and bulbs of Erythronium.

Put a box frame over the Christmas-roses, which can be covered with a pane of glass, and you will have the white flowers in February and March or even earlier.

WINTER GREENS There are two seasons of the year when the garden looks particularly bleak. One is in late autumn before the softening mantle of snow has fallen; the other is in early spring, after this has melted away, and before a single spear of green has had time to peep from the bare earth. I am always cheered just before Christmas by a visit to one old garden which has an abundance of sheared arborvitae hedges, green box borders, Japanese yew, Hall Japanese honeysuckle, ground covers of trailing myrtle, and English ivy.



PLANT MATERIAL *referred to in the text can for the most part be obtained from the nurseries whose advertisements appear on these pages. For sources of those plants not generally carried write to the Readers' Service Department, House Beautiful, 8 Arlington Street, Boston, and enclose a stamped self-addressed envelope.*

PLANT MATERIALS At this time we become increasingly aware of the beauties of the cotoneasters. Since they are transplanted with difficulty when large, small pot plants are usually sold. At first they grow slowly, so that it is two or three years after planting before one takes much notice of them. Their ultimate size should be carefully considered when setting out, for, once established, they should not be moved.

Cotoneaster horizontalis, a dwarf shrub, of low spreading habit, I have seen as large as six feet across. Its small glossy green leaves, red berries, and characteristic arching flat sprays are familiar to most of us. It is good for breaking the flat coping of a pool which is not too small. *C. horizontalis perpusilla* has smaller leaves, and is dwarfer generally (2′–3′). *C. wilsoni* is the tallest of the horizontalis type, of a more arching and diffuse form. *C. microphylla* is another small member of the family. *C. hupehensis* is a very desirable sort offered by comparatively few nurseries. More usual is *C. divaricata* (6′), with slender spreading branches, leaves ½″, and red fruit. *C. dielsiana* (also 6′) is also well known, is rather loose in form, with leaves 1″ and fruit red. One with inky-black fruit is *C. lucida*, 6′; likewise the fruit of *C. nitens* (7′ x 7′) is black. *C. moupinensis* (10′), also black-berried, is of coarse foliage, upright habit, and strong growth. *C. racemiflora* (7′ x 7′) is one of the finest, with red fruit. *C. racemiflora soongarica*, however, I did not like, for some old shrubs reminded me of large haycocks. *C. rotundifolia* (prostrata) will round out a dozen — a much-branched, almost prostrate form, with red berries. This will be enough to try, though many more are available.

▪ ▪ ▪ Each year we find something new to interest us among the perennials. This year it was white beebalm, a majestic clump of which lightened a shady corner in the difficult month of July. Conspicuous in another corner at the same time were the stately spires of the *Cimicifuga racemosa*, known as Cohosh bugbane. A later form, *C. foetida simplex*, blooms with *Aconitum wilsoni* in late autumn. Lavender beebalm may be counted on for height after the larkspur has been cut down. In one August garden was a cool and lovely combination of this plant with flesh-pink and orchid phlox, — Annie Cook and Mme. Paul Dutrie, — sea-lavender, and silky mauve petunias.

Though not new, what a little treasure is *Campanula carpatica* — so showy, and staying in bloom such an incredibly long time, if only the seed pods are kept clipped. It is almost the only low-blooming perennial for midsummer.

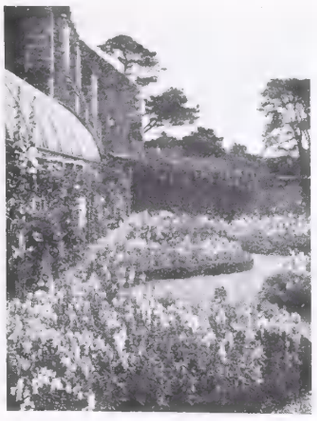
The new hybrid Hemerocallis are striking indeed, lasting from late May into early September if an intelligent selection is made. One such was an immense flower of pale lemon-yellow on a five-foot stalk, lasting well into September. They are all worth trying. (*Continued on page* 656)

SUTTON'S SEEDS

AT BATTLE ABBEY

BATTLE ABBEY

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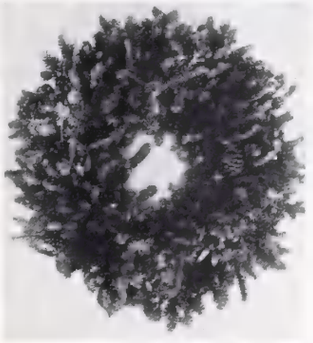
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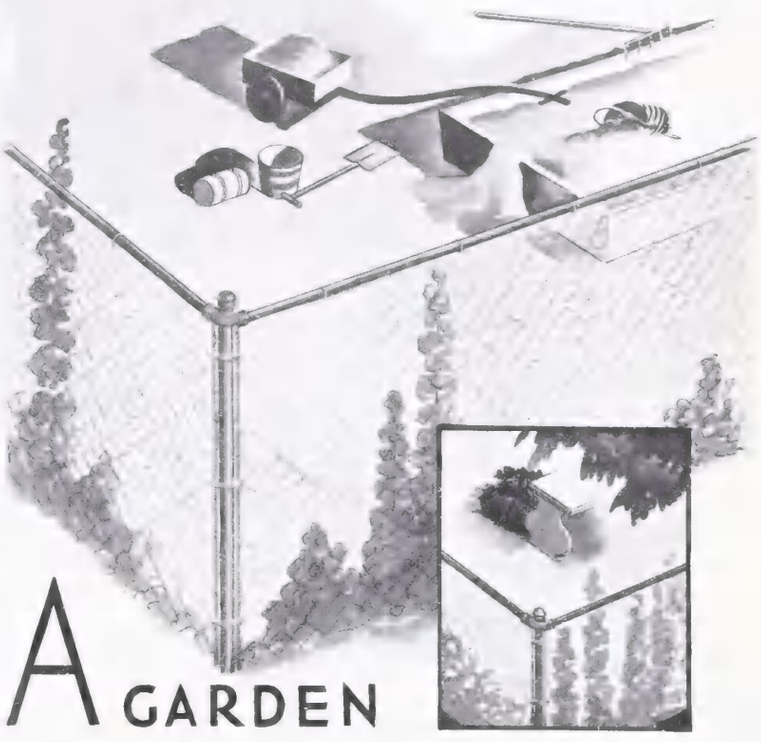
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THE HOUSE BEAUTIFUL GARDENING MANUAL

15 Specimen Shrubs for Foliage

(*Continued from page 651*)

berries later. Broad Blueleaf Honeysuckle (var. floribunda) has larger, wider leaves, more downy and more blue. Makes high light in any foliage grouping.

Rhus typhina laciniata
[*Shredded Sumac. 6′–20′*]
A kind of giant fern in foliage. In stem and root common native sumac, but finely cut foliage adds grace to irregular outline. Cutleaf sumac (*R. glabra laciniata*) nearly identical, but twigs hairless, and leaves whitened below.

Viburnum dilatatum
[*Linden Viburnum. 6′*]
Gives close rounded clump of stout-toothed foliage. Bush has solidity of large barrel and is loaded with small red berries in autumn. Plant wholly red and downy, while similar *V. wrighti* is very smooth on leaf and stem.

Viburnum rhytidophyllum
[*Leatherleaf Viburnum. 10′*]
Will grow in alkaline and dry soils no rhododendron would tolerate. Very tall for evergreen shrub, with big heavy wrinkly foliage, like wet dog's ears in winter, but in summer of value as an unusual evergreen. The little flat masses of yellowish-white flowers in May no better than those of *V. lantana* (on which it is grafted). See also column 1.

Viburnum tomentosum
[*Doublefile Viburnum. 10′*]
The extreme of horizontal in habit, of great value for this alone. Large bushes some ten feet across and scarcely as high, with flat layers of dark wrinkled leaves, coarsely toothed — hence the happy common name. Single type bears flat clusters with showy white ones at edge, in flat sprays, while double form, the Japanese snowball (var. plicatum) has round blobs of white. See also column 1.

Vitex negundo
[*Negundo Chaste-tree. 10′*]
Wiry, irregular, horizontal, with palmate leaves of Japanese maple, but with lavender odor. In August long slender lavender flowers pikes, like the mint family. Hardy in dry, sunny soil. Cutleaf form (var. incisa) more common.

in the *Middle Western States*

Does well in almost any soil and will stand some shade. See also column 2.

Rhamnus frangula
[*Glossy Buckthorn. Up to 12′*]
Handsome shrub with shining dark green foliage, tall, but is easily kept down. Flowers are inconspicuous. Grows well in most soils.

Rhus canadensis
[*Fragrant Sumac. 3′–5′*]
Native plant with especially handsome foliage turning bright red in fall. Usually rather low-spreading shrub, which does well on dry barren soils.

Rhus copallina
[*Shining Sumac. Up to 20′*]
Vigorous, strong-growing shrub of large size, but responds well to heavy pruning. Dark green glossy pinnate foliage remarkably handsome, giving luxurious tropical effect, and colors to brilliant red in the fall. Does well on poor soils and dry locations.

Rosa rubrifolia
[*Redleaf Rose. 3′–6′*]
Striking subject with slender purplish stems and foliage tinged with crimson with a glaucous bloom. Single pink flowers in June. Useful subject to provide contrast in border.

Syringa vulgaris
[*Common Lilac. Over 15′*]
This shrub and its varieties one of the best for foliage effect, although more commonly grown for its flowers. Makes dense, shapely, stout-twigged bush with glossy green leathery leaves.

Viburnum dentatum
[*Arrowwood. 6′–10′*]
Makes splendid background plant, equally valuable for screen or specimen planting. Forms large, well-shaped, dense bush with handsome dark green leaves and flat panicles of white flowers in June.

Viburnum prunifolium
[*Blackhaw. 10′–15′*]
Tall, slender, upright shrub with large leaves of rich glossy green turning bright scarlet in fall. White flat cymes of flowers in June.

in *California*

Euonymus japonicus
[*Evergreen Burninghush. 6′*]
Valuable for its structural green, having no showy flowers or berries. Culture of the simplest.

Ilex aquifolium
[*English Holly. 7′*]
Highly regarded wherever it thrives. Happy in the cooler locations in bay region around San Francisco; in hotter Southern California fine specimens seldom found. Dutch holly, with large leaf, rather more adaptable. In Government (*Continued on page 656*)

The Scrapbook

BOOKLETS FOR THOSE INTERESTED IN SILVERWARE

BELOW are listed the various silver manufacturers whose advertising has appeared in the *House Beautiful* during the current year. We believe that the listing of each manufacturer's patterns will be of help to almost all *House Beautiful* readers, because often people are at a loss to know who is the manufacturer of their particular pattern and where additional pieces may be secured.

Unless otherwise noted, these booklets are sent free, and all that is necessary to obtain any of them is to fill in the coupon below, giving the name of the manufacturer and the booklet as listed. ***If a charge is indicated, send stamps for the required amount.***

In addition to this service we are always glad to answer special inquiries relating to *building, decorating, or gardening*, and hope that many of our readers who wish advice on these subjects will not hesitate to call on us. We also welcome queries about articles or illustrations published in the *House Beautiful about which our readers may care to get more detailed information.**

* *You may be interested in a special offer made on page 579 of this issue.*

GORHAM COMPANY, *Sterling Silver*

Early American Patterns
- *Covington*
- *Chatham*
- *Mothers*

Chantilly
Cinderella
Colfax
Dolly Madison
Edgeworth
Etruscan
Essex
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The Hunt Club
King Albert
Lansdowne
Madame Jumel
Modern America
Mythologique
Old French
Paris
Princess Patricia
Plymouth
St. Dunstan
Versailles
Victorian

Folders describing each of these patterns, also listing the prices of each piece and group of pieces, will be sent *without charge*.

INTERNATIONAL SILVER COMPANY, *Sterling Silver*

Deerfield
Fontaine
Georgian Maid
Minuet
Orchid
Pantheon
Pine Tree
Trianon
Wedgwood

Profusely illustrated brochures showing the hollowing and flatware in correct table settings of the Orchid, Pine Tree, and Minuet patterns may be had for 15 *cents each.*

Correct Table Silver — Its Choice and Use. As its name implies, this book is a most complete description of what silver to use, when, and where. Edited by Elsie De Wolfe. The pieces necessary for formal and informal services of from four to twelve persons are given, together with illustrations of the complete table settings. Illustrations of both flat and hollow ware are included. *Price*, 25 *cents.*

REED & BARTON

Sterling Silver
- Francis First
- Hepplewhite
- Heritage
- Les Six Fleurs
- Oxford

Silver Plate
- Louis XVI
- Normandy
- Pompeian
- Sierra
- Sir Galahad
- Sir Lancelot

Each of these patterns is individually described in folders which also contain separate and group pricing. *There is no charge.*

1847 ROGERS BROTHERS { *International Silver Company, Successors*

Silver Plate
- Anniversary
- Argosy
- Heraldic
- Ancestral
- Ambassador
- Legacy
- Silhouette

What the Well-Dressed Table Will Wear in Silverware. A most informative booklet which, besides illustrating the flatware patterns, also describes how each piece should be placed, and then on the last page gives that usually quite important item — price. *No charge.*

ROGERS, LUNT & BOWLEN, *'Treasure' Sterling Silver*

- Adam
- Early American
- Granada
- Mary II
- William and Mary

The Modern Way to Choose Your Silverware. All these patterns, together with a most complete description of the historical background of each, are shown with illustrations of flat and hollow ware in a most attractive booklet. *Price*, 15 *cents.*

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- Colonial
- D'Orleans
- Dorothy Manners
- Georgian
- Lady Constance
- Lady Diana
- Chased Diana
- Lady Mary
- La Fayette
- Louis XIV
- Mary Chilton
- Mary Chilton Engraved No. 1
- Merrimack
- Newbury
- Paul Revere
- Seville
- Virginia Carvel
- Virginia Lee

The Book of Solid Silver. The manufacturer, in publishing this book, has been most thorough in tracing the history of solid silver, defining the various grades and then showing how it should be used. The illustrations of table settings are accompanied by a diagram showing how each piece of silver, china, glassware, and linen should be placed for the various occasions. An ingenious chart for the planning of one's own set of silver, together with a wedding gift record, is included. *Price*, 25 *cents.*

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December, 1930

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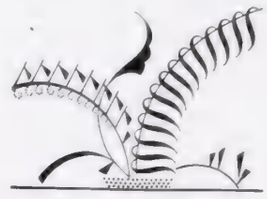
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How Does Your Garden Grow?

by

ELIZABETH LEONARD STRANG



(*Continued from page* 652)

• • • Tree peonies are now becoming more generally available. People have so long thought them unobtainable that they no longer try to buy them, but I was pleased to find a large stock of them, presumably hardy, as the nursery was quite far north.

TIMELY HINTS

Do not forget to see that the evergreens go into the winter with their roots thoroughly soaked. Spraying of the foliage is also of great help at this season. Even old established evergreens need this treatment.

• • • The vogue for strawflowers seems to be declining. Lantern ground cherry (*Physalis francheti*) is, however, extremely gay for Christmas decorations. The plants are true perennials and, once established, require little attention.

The pods look best if removed from the somewhat clumsy looking stalks and wired to slender birch branches.

• • • In gathering Christmas greens use discretion. Gather from the wild things a little here and there, and the plants will not be destroyed. The same applies to moving armfuls of cut flowers from the garden. Do not take much from any one place at one time.

15 Specimen Shrubs for Foliage

(*Continued from page* 654)

Experimental Garden at Chico is growing a clump twelve feet high of Chinese variety, which thrives in drought and in full sun and should prove most valuable.

Mahonia aquifolium

[*Oregon Hollygrape. 3'*]

Native in Northern California; has holly-like leaf of great attractiveness with flowers a close-set cluster of yellow, followed by blue berries. Typically low-growing, very attractive except when leaves are eaten by slugs. Thrives in shade.

Nandina domestica

[*Nandina. 40"*]

Charming and individual growth, somewhat like a miniature bamboo. Regarded as sacred plant by the Japanese. In winter, vivid red colors in sun, but remains green in shade. Should be used as specimens rather than as mass. Panicles of pinkish flowers sometimes produce brilliant red berries, very handsome in contrast to green leaves.

Pittosporum tobira

[*Tobira. 4'*]

Fine structural green; fragrant white flowers. In habit a wide-growing shrub; sometimes used to cover large areas with green. Beloved of architects because of rich, heavy foliage and naturally symmetrical growth.

Raphiolepis umbellata

[*Yeddo-hawthorn. 30"*]

Dense, compact, and dwarf, of great individuality. Leaves leathery, dark green, very handsome. Seems especially appropriate near stone or brickwork. Clusters of pinkish flowers and dull blue berries. Slow growth commends it for use near house.

Teucrium fruticans

[*Tree Germander. 30"*]

Foliage very silvery — almost white — and sage-like, light blue flowers adding to its attractiveness. Natural growth very open and spreading, making it interesting to clothe sunny banks. May, however, be clipped.

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